

**NEWS: FUJI EXPANDS  
X SERIES WITH X-M1**



**NO LOW-PASS FILTER  
NEW 24MP COMPACT**

Saturday 13 July 2013

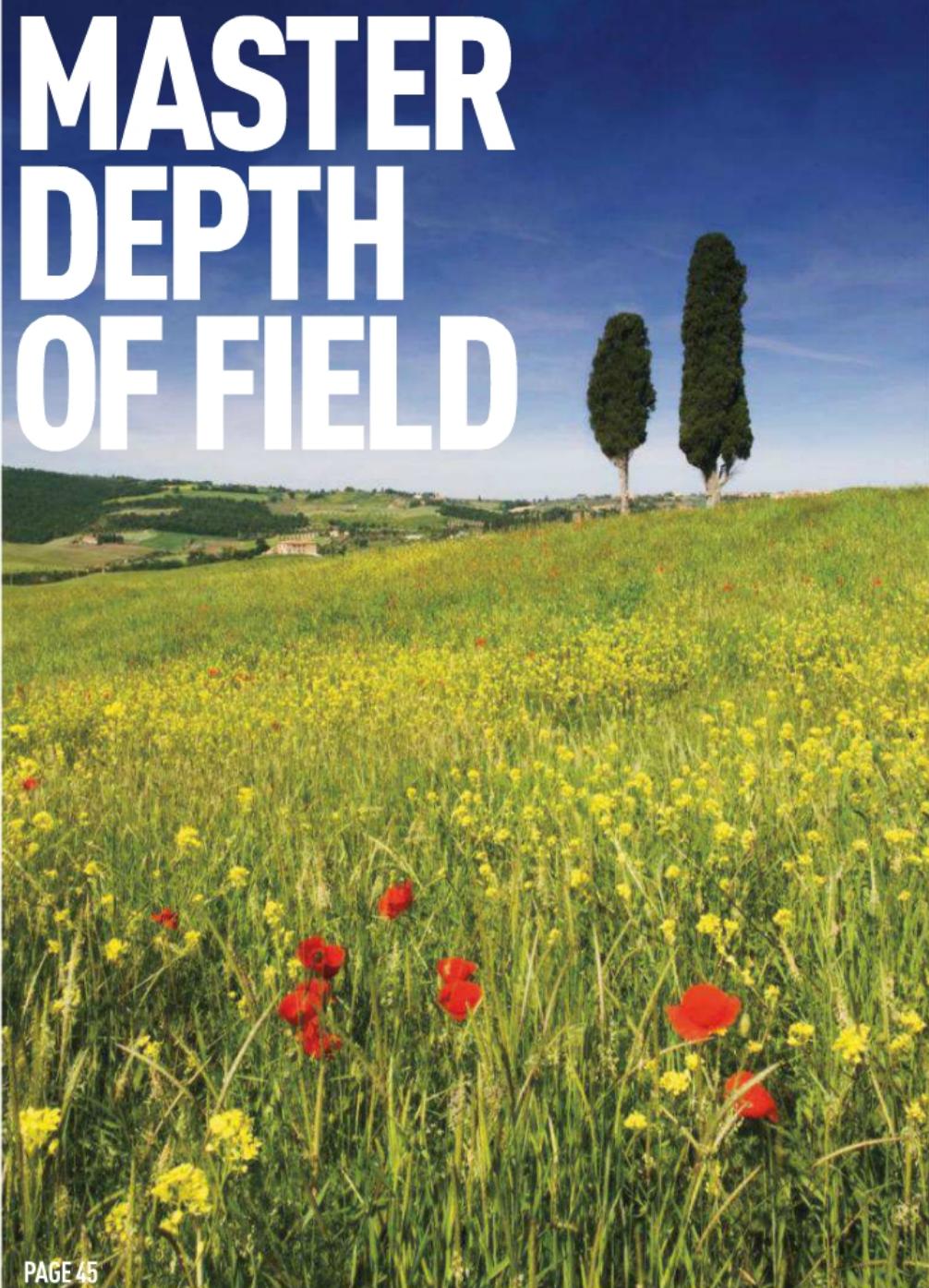
# amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

Learn to control, assess and maximise depth of field  
Lee Frost explains how it's done. Essential tips & advice

## MASTER DEPTH OF FIELD



PAGE 45

FIRST LOOK



PAGE 10

### ANDROID GALAXY NX

AP shoots with the first Android interchangeable-lens camera



ON TEST

PAGE 57

### PREMIUM TRAVEL ZOOM

Panasonic's **Lumix DMC-LF1**:  
The 28-200mm-lens compact



ON TEST

PAGE 42

### 6 OF THE BEST BARYTA PAPERS

Top-quality fine-art, super-white inkjet papers reviewed

# D7100



**I AM** A THRILL-SEEKER



**I AM THE NIKON D7100.** I am photography unlimited. Offering breathtaking images thanks to the precision of a 24.1 MP resolution and the professional level 51-point autofocus system. With an additional 1.3x crop mode for extra telephoto effect, I expand DX possibilities. All combined in an extremely durable, weatherproof and portable body for great performance, wherever you go, whatever you do. I am for the ones who go further. [www.nikon.co.uk](http://www.nikon.co.uk)



For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)

*At the heart of the image*



# Contents

Amateur Photographer For everyone who loves photography

**AS THE** technology in digital cameras has progressed, we've seen manufacturers battling it out in terms of megapixel count, zoom reach and sensor sizes, among other features. Consumers looking to buy a new camera have to choose which features are most important to their photography, with a helping hand from AP, of course.

Samsung has now introduced another: Android OS. With the option to share images direct to Facebook or to utilise apps such as Instagram from their CSC, photographers will be able to customise their cameras as they do their mobile phones.

But do we really need, or want, Android on our cameras? Mobile-phone photography accounts for

most of the images uploaded to websites such as Flickr, but will the people who shoot and share like this be interested in a CSC?

For the rest of us, Android OS on our cameras can only be a good thing. A more flexible, feature-rich operating system should open up new creative opportunities. When Nikon introduced the concept in its S800c, we wondered when we would see DSLRs and CSCs adopting the same technology. Welcome to the next generation of digital cameras.



**Debbi Allen**  
Editor

## NEWS, VIEWS & REVIEWS

### 5 NEWS

Fuji XM-1 aims to hook wider CSC market; New photo show to replace Focus; Newspaper sacks entire photo team; Wilkinson Cameras eyes up expansion; Gallery hit by pre-launch cuts; 'Dutch denim' makeover for Leica D-Lux 6

### 12 REVIEW

The latest books, exhibitions and websites

### 90 THE FINAL FRAME

For the 'serious photographer', perspiration is just as important as inspiration, if not more so, says Roger Hicks

### TECHNIQUE

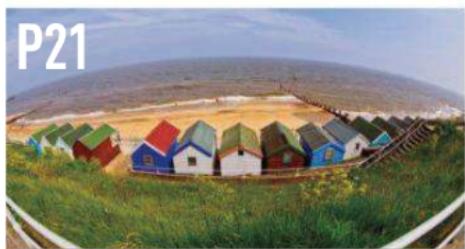
### 16 PHOTO INSIGHT

Andrew Sanderson reveals what made him stop and take a second look at the famous Eilean Donan Castle in Scotland

### 21 MASTERCLASS

Where better to take pictures in the summer than a seaside town? Tom Mackie meets five AP readers in Southwold quay, while Gill Mullins puts down her candyfloss to take notes

**P21**

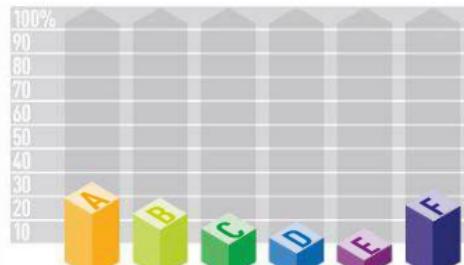


**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

**HOW TO CONTACT US** Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123  
**Email:** [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) **AP Advertising Telephone:** 0203 148 2516 **Email:** [mark\\_rankine@ipcmedia.com](mailto:mark_rankine@ipcmedia.com) **AP Subscriptions Telephone:** 0844 848 0848  
**Email:** [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com) **AP test reports Telephone:** 01707 273 773 [www.testreports.co.uk/photography/ap](http://www.testreports.co.uk/photography/ap)

## THE AP READERS' POLL

**IN AP 22 JUNE WE ASKED...** Would you ever choose to take a high-end, fixed-lens compact with you instead of a DSLR?



### YOU ANSWERED...

A No, never	27%
B Always	20%
C Yes, but only on a day out with the family	12%
D Yes, but only when going on holiday abroad	10%
E Yes, but only if it had a full-frame sensor	8%
F Yes, but it depends on the brand	23%

### THIS WEEK WE ASK...

Do you want Android on your camera?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## 60 PRACTICAL COLOUR PROFILING

There's no room for trial and error in colour management, says Professor Bob Newman. You need a systematic approach

## YOUR WORDS & PICTURES

### 14 LETTERS

AP readers speak out on the week's issues

### 15 BACKCHAT

AP reader Jill Beeton wonders at the trouble that could be caused as NFC technology spreads

### 26 READER SPOTLIGHT

Another selection of superb reader images

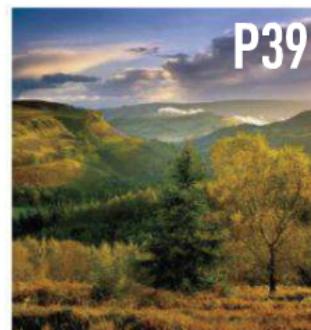
## FEATURES

### 33 FRESH PERSPECTIVES

Photojournalist Andrew McConnell explains how he set about devising and shooting a photo project in the Gaza Strip. He talks to Jon Severs

### 39 LOVING THE LIGHT

AP reader and amateur photographer Martin Leighton reveals the secrets behind his beautiful landscape images



© M. LEIGHTON

**P57**

**Panasonic's Lumix DMC-LF1 – does it have what it takes to shake up the advanced compacts market?**



## TESTS & TECHNICAL

### 10 SAMSUNG GALAXY NX

Richard Sibley was invited to South Korea to be one of the first journalists to try what is, so far, the world's only CSC with an Android operating system

### 42 TESTBENCH: SIX OF THE BEST

Vincent Oliver tests the best Baryta fibre-based inkjet papers

### 45 AP GUIDE TO... MAXIMISING DEPTH OF FIELD

Being able to control, assess and maximise depth of field is a fundamental part of landscape photography. Lee Frost explains how it's done

### 52 ASK AP

Our experts answer your questions

### 57 PANASONIC LUMIX DMC-LF1

With an electronic viewfinder, 12.1-million-pixel sensor and a 28-200mm zoom lens, the LF1 ought to shake up the advanced compact market, says Richard Sibley

# SIGMA

## SD1 Merrill



FINANCE  
0%  
AVAILABLE

SD1 Merrill + 18-200 OS MK II £1599.00

SD1 Merrill 17-50 lens Kit £1949.00

## DP1 Merrill



FINANCE  
0%  
AVAILABLE

£729.00 or pay £30.37 per month

## DP2 Merrill



FINANCE  
0%  
AVAILABLE

£729.00 or pay £30.37 per month

## DP3 Merrill



FINANCE  
0%  
AVAILABLE

£749.00  
or pay £31.20 per month

UP TO £300 LOYALTY CASHBACK on DP1, DP2 & DP3 available to SIGMA owners - Until June 16th 2013



10-20mm f/4-5.6  
EX DC HSM £369.00



10-20mm f3.5  
EX DC HSM £459.00



12-24 mm f4.5-5.6  
MK II DG HSM £599.00

SALE

17-50mm f2.8 EX DC  
OS HSM £319.00



17-70mm f2.8-4.0 DC  
Macro OS HSM £269.00



18-200mm f3.5-6.3  
II DC OS HSM £249.00



18-250mm f/3.5-6.3 DC  
Macro OS HSM £289.00



24-70mm f/2.8 EX  
IF HSM £599.00



50-500mm f/4.5-6.3  
DG OS HSM £999.00



70-200mm f/2.8 EX  
DG OS HSM £899.00

NEW

SUPER BRIGHT ZOOM  
18-35 F1.8 £649.00



70-300mm f/4-5.6  
DG Macro £115.00



70-300mm f/4-5.6  
APO DG Macro £179.00



120-300mm F2.8 EX DG  
APO OS S £2799.00



120-400mm f/4.5-5.6  
DG OS HSM £639.00



150-500mm f/5-6.3  
DG OS HSM £745.00



10mm f/2.8 EX DC  
Fisheye £509.00



15mm f/2.8 EX DG  
Fisheye £509.00



19mm F2.8 EX DN  
£169.00



30mm f2.8 EX DN  
£169.00



30mm f/1.4 EX  
DC HSM £299.00



35mm f1.4 DG HSM  
£699.00



50mm f/1.4 EX  
DG HSM £349.00



50mm f/2.8 EX  
DG Macro £269.00



70mm f/2.8 EX  
DG Macro £369.00



85mm f/1.4 EX  
DG HSM £669.00



105 mm f2.8 EX DG  
OS Macro £549.00



150mm F2.8 EX DG APO  
OS HSM Macro £689.00

**SIGMA<sup>3</sup>**  
3 YEAR WARRANTY  
ON ALL  
SIGMA LENSES

ARRANGE A TEST DRIVE  
ON SELECTED SIGMA CAMERAS  
CALL US ON 01453 548128 FOR DETAILS



cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street  
Dursley  
Gloucestershire  
GL11 4AA

tel: 01453 548 128

OPENING HOURS  
MON- SAT 10AM - 5:30PM

# APNews

News | Analysis | Comment | PhotoDiary 13/7/13



“Competing with supermarkets will be very difficult”

Photo chain eyes high-street growth, page 7

jj

APS-C X-Trans CMOS sensor • X-M1 out this month

## FUJI X-M1 AIMS TO HOOK WIDER CSC MARKET

**IN A BID** to further widen the market for its compact system cameras, Fujifilm has unveiled the X-M1, offloading the X-E1's electronic viewfinder but adding a tilting 3in display.

The move comes nine months after Fuji announced the X-E1, the firm's second CSC – featuring a smaller body than the flagship X-Pro1 and a built-in flash to attract a broader audience.

At the time, Katsuya Makioka, operations manager at Fujifilm Japan, said Fuji wanted the X-E1 to 'expand the market' as the X-Pro1 was aimed at 'very high-end photo enthusiasts and professional users'.

The new 16-million-pixel X-M1 features the same APS-C X-Trans CMOS imaging sensor as the X-E1, but lacks its OLED EVF.

The X-M1 is aimed at 'not only photo enthusiasts but also to a broader scope of users', according to Fuji.

It boasts a 3in, 920,000-dot-resolution, tilting LCD screen, compared to a fixed 2.8in (460,000-dot) display on the X-E1.



Weighing 330g, the X-M1 is 20g lighter than the X-E1, and slightly smaller overall, measuring 116.9x66.5x39mm.

The X-M1 also adds wireless image transfer to smartphones and tablets, plus art filters.

The camera is due out in July, initially as a £679.99 kit that includes a new XC16-50mm [24-76mm equivalent] f/3.5-5.6 OIS zoom lens.

Fuji UK expects the X-M1 to be available body-only in the

autumn, priced £599.99.

The 16-50mm lens costs £359.99.

The firm has also confirmed August availability for its long-awaited 27mm f/2.8 pancake lens, first announced last year.

Designed to be used with the X-Pro1, X-M1 or X-E1, the 78g optic produces the 35mm viewing-angle equivalent of a 41mm lens.

The seven-blade newcomer incorporates a focusing ring and is built using seven elements

in five groups, including an aspherical element.

In macro mode, the closest focusing distance is 34cm, according to Fuji.

Out in a choice of silver or black colours, it will cost £379.99.

The 27mm lens does not feature an aperture ring. Fuji says this is to keep it compact and lightweight.

However, X-Pro1 and X-E1 users will be able to update their camera firmware to enable aperture adjustment via the camera command dial, through a firmware update available now.

Photographers will also need to run this update when using the new XC16-50mm zoom lens.

A further update for the X-Pro1 and X-E1, available from 23 July, will add a focus-peaking highlight function (as featured on the X100S and X20 compacts) to aid accuracy when focusing manually.

This update is also designed to speed up the AF for both cameras when using XF lenses.

## SNAP SHOTS

● A new enthusiast-level DSLR was announced by Canon as we went to press. The 20.2-million-pixel EOS 70D, due out in August, borrows a 19-point AF system, all cross-type points, from the EOS 7D, and features 7fps at 'full-resolution', tiltable touchscreen, a revamped viewfinder and Wi-Fi connectivity. See next week's issue for full details.

● Reflecta has launched a new LED Macro Ring Light. It features 49 LEDs that aim to provide 3.4 watts and colour temperatures of 6,500K-5,900K for 'shadow-free and consistent illumination'. A 60° tilting feature is designed to allow users to get 'up close and personal' to a subject without compromising light control. The LED Macro Ring Light costs £84.78. For stockist details, visit [www.kenro.co.uk](http://www.kenro.co.uk).

## NEW PHOTO SHOW TO REPLACE FOCUS

**A NEW** photography show is set to replace Focus on Imaging at the Birmingham NEC next March.

Called 'The Photography Show', the event will take place from 1-4 March 2014.

It will be aimed at amateurs, professionals and retailers.

Among the first to welcome the news was

RPS director general Michael Pritchard, who said 'the industry needs an annual showcase to promote itself'.

The event is being organised by Future Publishing, which has sent letters to would-be exhibitors on what it bills as a 'mainstream photography event'.

It will be backed by the Royal

Photographic Society (RPS) and the Photo Marketing Association trade body, according to the letter.

Focus, the largest annual photography trade show in Europe, was axed last month.

It pulled in more than half a million visitors over its 24-year history.

Focus's visitor numbers fell 8% this year.



**Do you have a story?**

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmmedia.com](mailto:amateurphotographer@ipcmmedia.com)

A week of photographic opportunity

## PHOTO DIARY

Wednesday  
10 July

**EXHIBITION** Georgia by Vanessa Winship, until 28 July at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com). **EXHIBITION** Freshfaced + WildEyed 2013 (images by photo graduates), until 21 July at the Photographers Gallery, London W1F 7LW. Tel: 0845 262 1618.



© VANESSA WINSHIP

Thursday 11 July

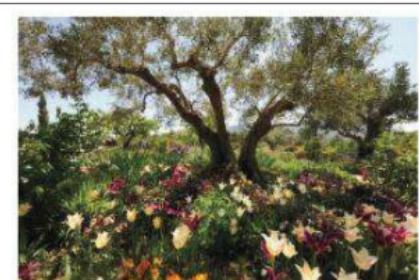
**EXHIBITION** Portraits of Rhiwbina by Sarah Barnes, until 12 July at The Art Workshop, Cardiff CF14 6DY. Tel: 07561 507 638. Visit [www.theartworkshop.co.uk](http://www.theartworkshop.co.uk). **EXHIBITION** 5 Under 30 (winners of a young photographers competition), until 31 July at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit [www.danielblau.com/london](http://www.danielblau.com/london).

Friday  
12 July

**EXHIBITION** RHS

Photographer of the Year, until 11 August at RHS Garden Wisley, Woking, Surrey GU23 6QB. Tel: 0845 260 9000.

Visit [www.rhs.org.uk/wisley](http://www.rhs.org.uk/wisley).



© JOSEF EISEL

**EXHIBITION** Voices from Westminster by John Stewart Farrier, until 13 July at Strand Gallery, London WC2N 6BP. Tel: 0207 839 4942. Visit [www.thestrangallery.co.uk](http://www.thestrangallery.co.uk).

Saturday 13 July

**EXHIBITION** Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ. **EXHIBITION** Trailblazers by Anita Corbin, until 29 September at the Discovery Museum, Tyne & Wear NE1 4JA. Tel: 0191 232 6789. Visit [www.twmuseums.org.uk](http://www.twmuseums.org.uk).

Sunday 14 July

**DON'T MISS** Get Flash with Flash workshop (10am-4.30pm, price £95), at Mayfield House Hotel, Wiltshire SN16 9EW. Tel: 01249 750777. Visit [www.photographyworkshops.co.uk](http://www.photographyworkshops.co.uk). **DON'T MISS** The Rolls Royce Enthusiasts Club (11am-4pm) at Standen, West Sussex RH19 4NE. Tel: 01342 323 029. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

Monday 15 July

**EXHIBITION** Visions of the Universe (images of space), until 15 September at National Maritime Museum, Greenwich SE10 9NF. Tel: 0208 858 4422. Visit [rmg.co.uk](http://www.rmg.co.uk). **EXHIBITION** One Picture at a Time by Gunnar Smoliansky, until 30 August at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit [www.michaelhoppengallery.com](http://www.michaelhoppengallery.com).

Tuesday 16 July **LATEST AP ON SALE**

**EXHIBITION** The Press Photographer's Year (images from 2011 and 2012), until 31 August at the Lyttelton Exhibition Foyer, National Theatre, London SE1 9PX. Tel: 0207 452 3000. Visit [www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk). **EXHIBITION** True/Grit (a 'celebration of Northern realism'), until 3 August at Side Gallery, Tyne & Wear NE1 3JE. Tel: 0191 232 2208. Visit [www.amber-online.com](http://www.amber-online.com).

Clash over pic posted on Tumblr

## COURT CASE RAISES ONLINE RIGHTS PERIL



Committed to defending your photographic rights!

have been exposed in a British court case.

The Patents County Court has told photographer Jason Sheldon he can claim more than £5,500 in damages over a celebrity photo published without his consent, despite the image having already appeared on a social networking website.

In a preliminary ruling, the judge said Sheldon is entitled to claim £5,682 after a promotions company published his exclusive photo of US pop star Ke\$ha as part of a poster-based advertising campaign for events to be held at a Nottingham nightclub.

Daybrook House Promotions Ltd wrongly believed that it was free to use the photo as it had already been published on Tumblr, a social-networking website.

The photo – captured in Birmingham on 3 July 2011 after Sheldon obtained exclusive backstage concert access – shows the singer lounging on a tour bus sofa brandishing a bottle of champagne with members of rap duo LMFAO.

Sheldon said he had not licensed Daybrook's use of the photo and sent the firm an invoice for £1,351 after it used the image last year. However, the firm offered the photographer a fee of just £150, which he rejected.

Since lodging his original claim, the photographer believed his image had been used more extensively 'as part of a collage of images'.

The case did not focus on whether Daybrook breached copyright and the court has not ruled on this aspect.

### NOT FREE TO USE

Daybrook said it would not have used the

### THE PERILS

of posting photos of celebrities on social networking websites

photo had it realised it was not free to use.

The case is noteworthy because it shows that the photographer was entitled to more than the 'few hundred pounds' he was offered, according to media law firm Swan Turton.

It 'demonstrates the potential pitfalls of using photographs posted on social-networking websites', added Swan Turton.

As well as serving as a warning to those grabbing photos from the web for their own use, it also highlights the risks photographers face when posting online.

Lawyer Charles Swan believes there is 'massive ignorance out there and people often think that images posted online are free to use'.

The ruling shows 'what constitutes a reasonable royalty for copyright infringement involving the unauthorised use of a celebrity photograph'.

Swan Turton adds: 'The question for the court was what damages would be awarded to Mr Sheldon assuming, which was not admitted, that the acts committed by the defendant were acts of copyright infringement.'

In focusing on what constituted a reasonable royalty, the judge took into consideration factors that 'enhance' the value of the photo, such as the renown of the artist and the photographer's 'exclusivity of access'.

### 'REASONABLE ROYALTY'

The judge accepted Sheldon's figure of £5,682.37 (excluding VAT and interest), which the photographer had obtained via a range of quotes.

The amount includes a 20% mark-up in light of the subject matter.

In the 8 May ruling, the judge said he hoped the parties negotiate with each other to bring the case to a close.

## NEWSPAPER SACKS ENTIRE PHOTO TEAM

**PHOTOGRAPHERS** have reacted angrily to the apparent axing of the entire full-time photography team – including a Pulitzer Prize winner – at a major US newspaper. *The Chicago Sun-Times* and its sister publications are reported to have laid off 28 photography staff in a move blamed on increased demand among readers for online video – captured not by photographers, but by reporters.

Chicago photographer John H White, hailed as a photojournalism icon, is said to be among the victims.

Mike Borland, president of the US-based National Press Photographers Association, blasted the cuts as 'outrageous'.

He added: 'I can't think of another word to describe laying off all staff photographers while claiming to be "bolstering our reporting capabilities with video and other multimedia elements".'

A statement reportedly issued by the newspaper group read: 'The Sun-Times business is changing rapidly and our audiences are consistently seeking more video content with their news.'

## SNAP SHOTS

● A magazine was forced to remove a fashion photoshoot from its website after criticism over its recreation of suicides of female writers. The Last Words feature in *Vice* magazine used models to re-enact the tragedies as part of its 2013 Fiction issue. The publication apologised to anyone who was hurt or offended, saying its fashion spreads are always unconventional and approached with an art-editorial point of view.

● Sony says it expects its new Cyber-shot DSC-RX1R, which has no low-pass filter (see *News*, AP 6 July), will appeal to 10% of current RX1 users. Though the firm has not done research to gauge the level of demand for such a camera, a spokesman said the prediction is based on feedback from professionals, including those it has spoken to in connection with the Sony World Photography Awards.

● Sigma has confirmed that its 18-35mm f/1.8 DC HSM lens will cost £799.99. It is due out in Canon and Sigma mounts in early July, Nikon towards the end of the month, and later in Sony and Pentax mounts.



### Do you have a story?

Contact Chris Cheesman  
Tel: 02031484129  
Fax: 02031488130  
[amateurphotographer.ipcmmedia.com](http://amateurphotographer.ipcmmedia.com)

Former Jessops store reopens

# WILKINSON CAMERAS EYES UP EXPANSION

**THE FORMER** Jessops store in Liverpool has been taken over by north-west photographic chain Wilkinson Cameras.

The Liverpool outlet is the first Wilkinson store to open in a major city, but its boss tells AP he is eyeing up other locations where he sees potential for expansion.

'Manchester is still a city on our hitlist,' said Wilkinson Cameras managing director David Parkinson (pictured), who explained that the new Liverpool branch will create up to five jobs.

The outlet – at 51 Lord Street – shut down in January when Jessops' previous owners went into administration.

Some stores elsewhere have since reopened under Jessops' new owner, the entrepreneur Peter Jones.

Wilkinson's Liverpool move will mean that the 27-year-



**Earlier this year, David Parkinson said he believed the second-hand camera business was key to high-street success**

old chain will run a total of 10 stores by August.

Established in 1986, Wilkinson also has branches in Preston, Blackburn, Lancaster, Burnley, Kendal, Southport, Carlisle, Bury and Warrington.

The four-floor premises in Liverpool will house facilities for taking portraits, and host workshops and tutorials. It will also sell second-hand equipment.

Parkinson said he wants to 'take the best bits' from his other shops 'to build into new sites' – the Liverpool store serving as an experimental model.

He wants it to 'engage with the community', to include manufacturer-backed 'photo safaris' where customers get the chance to play with kit on trips outside the shop.

Wilkinson says he will look to expand into other northern cities once he has gauged the success of the Liverpool venture.

While reluctant to reveal details of the deal he reached on the 'new lease', he explained he wanted to ensure there was an opt out, to help protect the business from any future high-street downturn.

'None of us can predict what the high street will be like in five years time,' he said.

Parkinson is mindful of the continued threat from supermarkets and reports of slowing demand for cameras.

'The pie isn't getting any bigger. We have to make sure we have a bigger slice of it... Competing with supermarkets is going to be very, very difficult.'

He believes that backing from manufacturers is crucial to future success.

'We need them to provide personnel, do the training, get the message across and present products in a completely different way.'

Parkinson told AP that he fought off five or six other parties in the Liverpool deal, including competition from fashion and coffee shops.

For recruitment details, visit [www.wilkinson.co.uk/careers](http://www.wilkinson.co.uk/careers).



It is due to open on 21 September.

However, a spokeswoman told AP: 'We have scaled back the original Media Space programme as a result of the decline in grant aid to date.'

In the development stage, Media Space planned to host three major exhibitions a year, alongside up to six smaller exhibitions or installations.

'This has been scaled down to two major exhibitions and two smaller exhibitions/installations in the Virgin Media Studio,' said the spokeswoman.

The gallery had originally been due to open in the spring, and subsequently delayed its rescheduled summer opening after the project manager quit for another post.

Meanwhile, Chancellor of the Exchequer George Osborne has confirmed a 5% cut to the arts and museums budget as part of the Spending Review.

The Department for Culture, Media and Sport's resources budget will be slashed by 7% overall, he added.

The NMM warned that it faced possible closure if the Government cut a further 10% of its funding as part of the Spending Review.

As we went to press, it was not clear precisely how the cuts will affect the NMM.

On 2 July, Culture Minister Ed Vaizey told the Culture, Media and Sport Committee that closure of the museum was not an option.

However, he also indicated that the museum should expect to have to make changes.

**LATEST NEWS ONLINE**  
[amateurphotographer.co.uk](http://amateurphotographer.co.uk)

## GALLERY HIT BY PRE-LAUNCH CUTS

**MEDIA SPACE** bosses admit they have been forced to scale back their original programme for the planned London photo gallery.

Media Space, which will be based at the Science Museum, is the result of a tie-up with the National Media Museum (NMM) in Bradford, West Yorkshire.



# Exclusive 2-year guarantee on all Canon cameras and lenses

Discover our diverse range of  
Canon lenses, premium compact  
cameras and digital SLRs

Buy online today and collect  
tomorrow in any John Lewis or  
selected Waitrose stores\*

We always check and match  
our competitors' prices\*\*

Canon 5D MKIII Digital SLR  
+24-105mm lens  
£2,975.95

Canon EF 70-200mm  
F2.8 L IS II USM lens  
£1,829.95

Canon EF 17-40mm  
F4.0 L USM lens  
£579.95



Never Knowingly Undersold  
on quality | on price | on service

**John Lewis**  
in store | online | mobile

\*Click and collect available for most but not all items from all John Lewis shops and selected Waitrose shops; see online for more details. Click to buy before 7pm and collect after 2pm the next day. \*\*Our commitment to value means that we match the prices of high street competitors (this excludes online-only or mail order businesses). Service conditions must be comparable. See our 'Never Knowingly Undersold' leaflet in our shops or online for details. Prices correct at time of going to press. Exclusive 2-year guarantee included at no extra cost.



AP hands-on

# Samsung Galaxy NX

**Richard Sibley** was invited by Samsung to South Korea to be one of the first journalists to try what is, so far, the world's only compact system camera with an Android operating system, the **Samsung Galaxy NX**



**FOLLOWING** the success of its Galaxy camera, it was only a matter of time before Samsung released a compact system camera with an Android operating system, plus Wi-Fi and 3G connectivity. That much-rumoured camera recently arrived in the form of the Samsung Galaxy NX.

Samsung is the first manufacturer to release an interchangeable-lens camera that uses Google's Android operating system. For those unaware, this is basically the same operating system used on

more than 750 million devices, from smartphones to tablet computers. The advantage of the Android OS is that there are over 700,000 programs, known as apps, for it. These range from games to email applications and, of course, photo apps. This means that to an extent the Galaxy NX can be customised to an individual's needs. Different apps can be bought and added that provide information or make it easy to share images. For example, the Photographer's Ephemeris can be added so that the position of the sun or moon can be calculated at any time for any location in the world, or the Flickr app can be used to upload images to the popular photo-sharing site.

I was invited by Samsung to Seoul, South Korea, to use a pre-production version.

### FEATURES

At the core of the Samsung Galaxy NX is the same set of features as found on the

Samsung NX300, which was released earlier this year. The Galaxy NX has a 20.3-million-pixel, APS-C-sized CMOS sensor, with a sensitivity range of ISO 100–25,600. The sensor also has phase-detection pixels for focusing, as well as the more common contrast-detection AF. The camera has a shooting rate of 8.6fps and a maximum shutter speed of 1/6000sec. As it uses the NX lens mount, there are currently 13 lenses available for the camera, so the Galaxy NX is not a gimmick because it has all the features of a quality compact system camera.

The defining features of the Galaxy NX are its Android operating system, the fact you can install a mobile SIM card to connect to a 3G/4G phone network and Wi-Fi connectivity. These features mean that the Galaxy NX is more than just a camera, being more akin to a camera combined with a computer.

### BUILD AND HANDLING

The design of the Galaxy NX is dominated by its huge 4.8in screen, which is by far the largest we have seen on a system camera. It is the same as that used on Samsung's Galaxy S4 smartphone, and it takes up the entire rear of the camera. This makes it great for reviewing and editing images, as well as composition. There is also an electronic viewfinder on the Galaxy NX – the same as that used on the NX20.

With such a large screen, buttons and dials are few and far between on the Galaxy NX. In fact, there are no physical buttons on the rear of the camera. Instead, virtual on-screen controls are used. There is a power button, control dial and the shutter button on the top of the camera. I was initially concerned that the lack of controls would mean an over-reliance on using the rear touchscreen to change the various shooting settings. Thankfully, though, the Galaxy NX uses the Samsung i-Function controls found on NX-system lenses. This means that changing settings such as exposure compensation, white balance, ISO sensitivity and image style can all be done via a press of the i-Function button on the lens and a turn of the control barrel. While this may seem like a slower method than using direct controls on the rear of the camera, in practice this isn't the case, especially as the i-Function control allows the use of the electronic viewfinder while settings are being changed. You don't need to take your eye away from the viewfinder to check the settings on the rear screen.

As well as the eye-function control button found on the lenses, the camera's control dial also acts as a function button. Pushing this button works in the same way as the i-Function button, with each press scrolling through the shooting settings. The control dial then allows you to change the currently selected setting. Alternatively, settings can be changed via the touchscreen, which has

### AT A GLANCE

- 20.3-million-pixel APS-C-sized CMOS sensor
- Hybrid auto AF system
- Android OS
- WiFi and 3/4G mobile connectivity
- Price: TBC



## 'The camera is quite slim, but taller than a normal NX camera, such as the NX20. It has a very large grip for its 4,360mAh battery'

a smart control panel that contains all the most frequently used shooting and exposure settings. Using the i-Function button or the control dial is a reasonably quick way of changing settings, although it can take some time to get used to working in this way.

When shooting in aperture priority mode, I found that using the control dial to change the aperture or ISO setting was no slower than it would be on most compact system cameras. However, I did find that the pre-production version of the Galaxy NX I was using had a few glitches. The shutter lag seemed to be quite long, even when the focus had been found. Focusing itself was at a modest speed, and was a little

disappointing given that the camera uses both contrast-detection AF and phase-detection AF. Hopefully, the AF in the final production model will be faster.

The camera is quite slim, but taller than a conventional NX camera, such as the NX20. However, it has a very large handgrip that houses a huge 4,360mAh battery. The high-capacity battery is much needed due to the power consumption of the large screen and the processing power required by the operating system. Samsung claims the battery will allow 420 shots, but this is obviously going to vary depending on how much the extended features are used on the camera. For example, switching on Wi-Fi, Bluetooth, 3G and GPS will cause a

**With no buttons on the rear of the camera, the few are found on the top of the camera**

drain on the battery life. Leaving them off and using the EVF rather than the screen should maximise the number of images that can be taken. Interestingly, the camera uses Micro SD cards, just as mobile phones do. It's worth bearing this in mind, as many photographers will need to buy these cards to replace existing SD or CompactFlash cards.

I found the Galaxy NX had a short start-up time if set to boot up straight into camera mode from being on standby, but was slow when booting up to the Android OS and then switching to the camera mode. It was also a little confusing at times as to which button could be used to switch the camera on, or to put it on standby.

### INITIAL THOUGHTS

The Samsung Galaxy NX looks to be a superb union of camera and smartphone technology, but it still feels a little like a first-generation production. Many enthusiast photographers may struggle with the speed of the camera, which can be a little slow to use if you need to turn on the camera and take a shot quickly.

However, being able to share and edit images, check sunset times and even read emails via one device is extremely useful, and I can see how it is going to change cameras in the future. The basis of the camera is very good, and for younger photographers used to sharing their images from mobile devices, or editing their images on the move, the Galaxy NX is a compact system camera that is bound to capture their imagination.

After using the Samsung Galaxy NX for two days, I am really looking forward to testing a final version of the camera and seeing exactly how it could change the way enthusiast photographers use their cameras and interact with their images.

The Samsung Galaxy NX is due out this month at a price to be announced. **AP**

## OPERATING SYSTEM

**THE REAL** standout feature of the Samsung Galaxy NX is Google's Android operating system. Switching between the camera mode and the Android mode can be done in two ways. The first is by swiping the screen from the very edge to the opposite side. Swiping from right to left switches from camera mode to Android, while the opposite direction switches back again. I found changing modes in this way to be a little hit and miss, and hopefully this will be improved in the final version of the camera. By far the most reliable way of switching between the two modes is pressing the control dial in for around 1sec.

Setting up the Android operating system

for the first time is almost identical to setting up a mobile phone. By entering an existing Google Play email account, I was able to download all the applications I've used on other Android devices. By default, Instagram wasn't installed on the Samsung Galaxy NX camera, but I was able to use the hotel's Wi-Fi to download and install this popular image-sharing application.

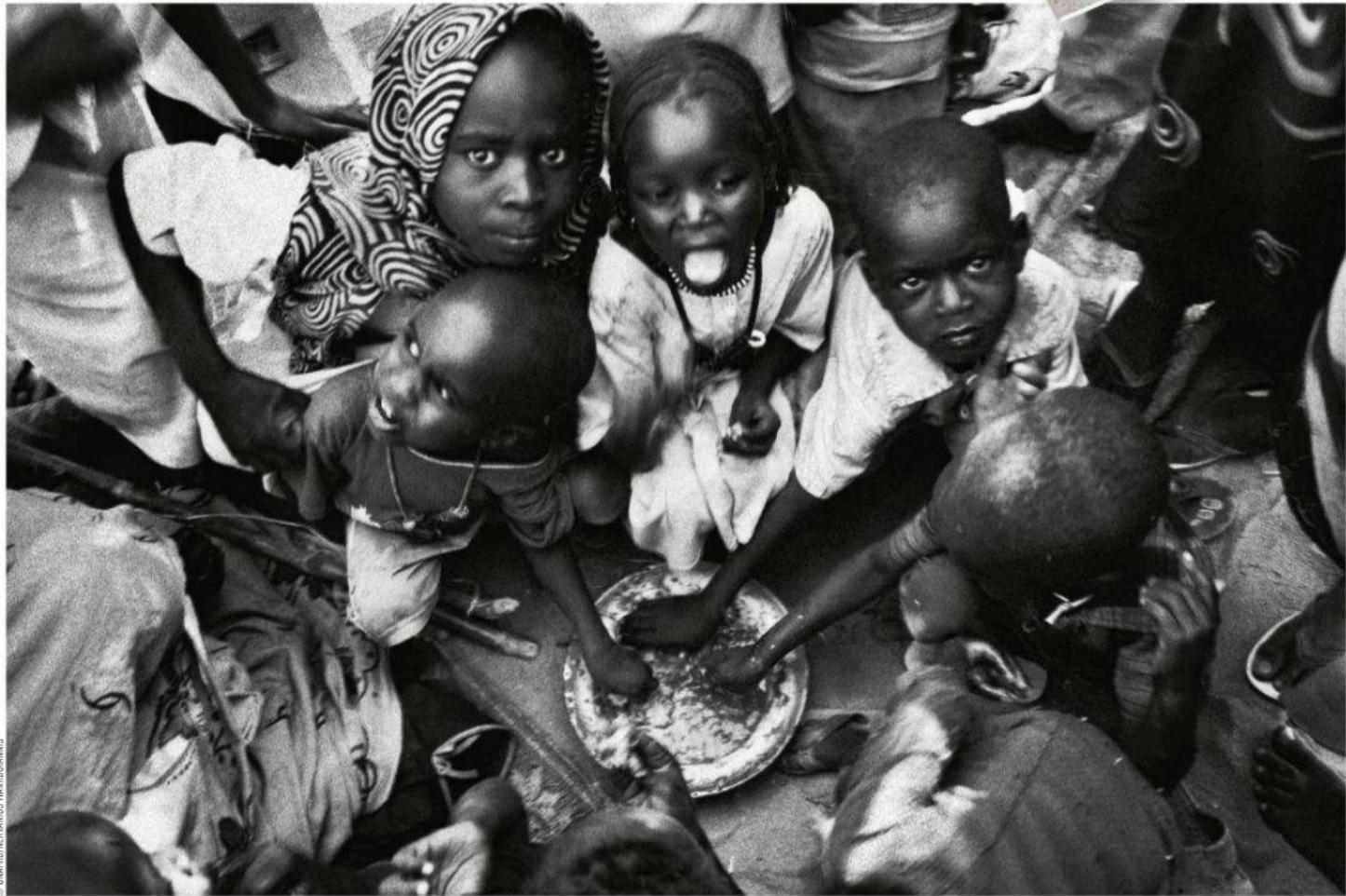
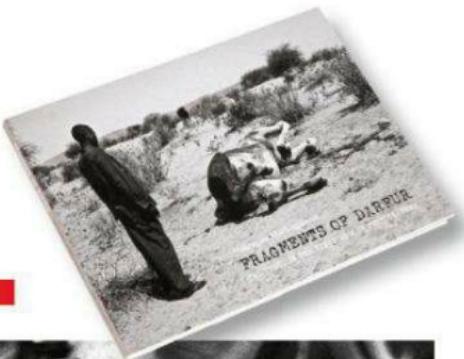
As I was using the camera in South Korea, I only had a Wi-Fi connection available to me. However, I found the process of connecting the camera to Wi-Fi and uploading images I had shot to Instagram as easy as if using a mobile phone.

**The real selling point of the Galaxy NX is its use of the Android OS**



# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



© UNAMID/NEKTARIOU MARKOGIANNIS

## Fragments of Darfur: Two Years in the Field as a UN Photographer

By Nektarios Markogiannis

Dewi Lewis Publishing, £14.99, paperback,  
96 pages, ISBN 978-1-907893-29-2

**DESPITE** negotiations that have been ongoing since 2010, war in Darfur continues. Antagonism persists between African and Arab communities. The United Nations' UNAMID organisation is devoted to finding a peaceful solution to the troubles in Darfur, and in 2008 they were joined by photographer Nektarios Markogiannis.

Following the activities of the peacekeeping group, Markogiannis recorded much of the devastation and broken communities that were left behind by the conflicts. His reportage style is sensitive and understated, frequently focusing on children. The images are entirely in black & white, and while some might call this unnecessary, it does suit the frequently mournful tone. Even after all the destruction and loss that's been witnessed, the book does end on a note of hope. It may be small, but it's there.



### BOOK



© UNAMID/NEKTARIOU MARKOGIANNIS



BOOK

© THOMAS HOEPKER/MAGNUM PHOTOS

## New York

By Thomas Hoepker. TeNeues, £29.95, hardback, 120 pages, ISBN 978-3-832797-12-6

**THE PHOTOGRAPHY** of Thomas Hoepker, spanning from 1960 right up to 2013, is as compelling a portrait as New York could ask for. Through Hoepker's lens, the city feels vibrant, passionate and bustling – just as it does in person. Over the years he has taken in the good and the bad – the works from 9/11 are particularly striking. Especially arresting is his famous shot of a group of New Yorkers who appear to be relaxing, apparently oblivious to the ghastly smoke rising from the ruined towers behind them (above). The subjects of the photo have vigorously denied this to be the case. It's a potent reminder of not only the power of a photograph, but also how it may or may not represent reality. A terrific collection.



## Miles Aldridge: Short Breaths

Until 28 September. Brancolini Grimaldi, First Floor, 43-44 Albemarle Street, London W1S 4JJ. Tel: 0207 493 5721. Website: [www.brancolinigrimaldi.com](http://www.brancolinigrimaldi.com). Open Mon-Fri 10am-7pm, Sat 11am-5pm. Admission free

**BEAUTY** is an odd beast indeed. Its physical form is highly sought after, prized in many circles and derided in others. Miles Aldridge seeks to represent beauty in a deliberately uncomfortable light. His models, undoubtedly beautiful, are placed in surreal, discomfiting situations that make light of their physical perfection and explore the vivid but disaffecting world of luxury. He seems to have deliberately set out to make images that don't sit quite right with the viewer, and the result is a refreshing contrast to the plastic world of fashion.

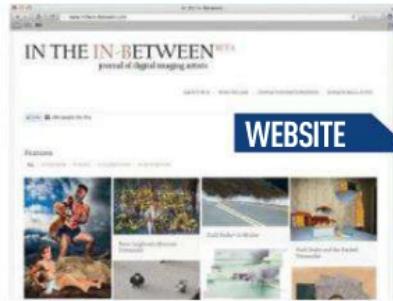


© MILES ALDRIDGE

[www.inthein-between.com](http://www.inthein-between.com)

**THE BETA** version of this 'journal of digital imaging artists' is looking like a promising prospect.

Founded by artist and writer Gregory Eddi Jones, In the In-Between (or IN-B) pitches itself as both an educational resource and a platform for digital photo artists. The site features interviews with contemporary artists and analysis of their work, frequently focusing on people who use digital processing to do something surreal or unheard-of. Updates are not infrequent – you'll generally see something new and substantial a couple of

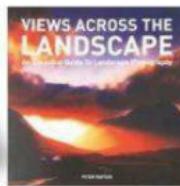


WEBSITE

times a month. Considering the site's only been going a year, it's built up a good archive of content and we're looking forward to seeing how it progresses.

# CONDENSED READING

A round-up of the latest photography books on the market



### ● VIEWS ACROSS THE LANDSCAPE

by Peter Watson, £16.99 One could fill a great many shelves with guides to landscape photography that are on the market at the moment. This one may not be original, but it's competently written and features some really good photography, especially of forests and woodland. The only real let-down is the editing – a few typos have slipped through the net. ●

### THE NEW ART OF PHOTOGRAPHING NATURE

by Art Wolfe, Martha Hill and Tim Grey, £19.99 You couldn't

ask for a better photography teacher than Art Wolfe, and this new edition of a book first published in 1993 is full of really solid advice on shooting wildlife and nature. The tips on composition and colour are especially good, and both Wolfe and picture editor Martha Hill demonstrate an ability to communicate concepts clearly. ●

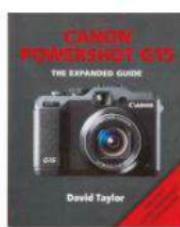
### NIKON COOLPIX P7700

by Jon Sparks, £14.99 Jon Sparks has

authored enough camera guides to know his business by now, and Coolpix P770 owners are in good hands. He gives a pleasingly honest overview of the camera, exploring both its strengths and its limitations – the section on close-up, for example, gives a very practical analysis of what the P770 is capable of. ●

### CANON POWERSHOT G15

by David Taylor, £14.99 Novice PowerShot G15 users might want to give this guide a look as a means of getting to grips with their kit. David Taylor gets right down to basics and produces a solid overview of Canon's compact. The screenshots allow the reader to easily follow along, and if you're having trouble with a G15 this is worth considering.



**Subscribe to  
Photographer  
AND SAVE OVER £50!\***

\*Save £50 over the year when you pay by Direct Debit

Subscribe at [www.amateurphotographersubs.co.uk](http://www.amateurphotographersubs.co.uk) or call 0844 848 0848 quoting code 14L



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

### NEUTRAL OR NOT?

The problem with Adobe's Creative Cloud-only subscription model for Photoshop (apart from price) is really that you pay the company a lot of money and have nothing tangible to show for it at the end of the process; if you stop paying, you no longer have functional software. What Adobe has done is produce a model where you are tied into continuous expenditure with no guarantee of no massive price increases once consumers are locked in (not to mention destroying an awful lot of consumer trust and goodwill in the process). While Microsoft does the same with Office, they still offer a perpetual licence option as well.

Adobe's move is potentially catastrophic for amateur photographers (Lightroom and Elements are not a substitute) and AP has not covered it except in the most cursory manner. Are you being deliberately quiet on this subject, as to do otherwise might antagonise Adobe and risk valuable advertising revenue?

**Bill Ford-Smith, via email**

**We are in the fortunate position of not being dependent on anyone's advertising revenue, and that is something we have been very**

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card\*



**FUJIFILM**

**careful to maintain throughout our history. As you suggest, if the magazine were, it would leave us in a very difficult position and we'd fail as a independent voice for the consumer.**

**I agree that this seems a negative step for the enthusiast photographer, but Adobe owns Photoshop and is allowed to do as it pleases. If the move is unpopular enough, people won't pay and the company will have to reconsider its stance. We don't have to use Adobe products either – there are others. As you say, Lightroom and Elements are not the same as Photoshop, but many photographers do produce first-rate images using nothing else. There is also GIMP, which is much more like Photoshop and which is completely free to download and use. And there are numerous other very good applications.**

**I'm not keen on the idea of a rolling licensing for software myself, but I suspect that Adobe has taken this step as a reaction to issues of piracy. If I produced something that was constantly being stolen, I'd want to look at ways of protecting myself too –**

**Damien Demolder, Editor**

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

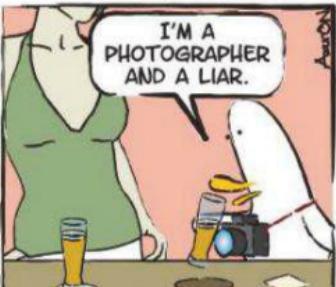
\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

<http://www.whattheduck.net/>

### What The Duck



### TRY A D70

Regarding Mr G Wickens letter (AP 29 June), may I suggest he considers a second-hand Nikon D70. I have had one for eight years or so, but it is now my second camera.

The D70 is relatively affordable, the file sizes are very manageable, battery life is brilliant and it is very straightforward to use. Mine lives in the car with a Nikkor 50mm f/1.8 lens permanently attached, and it produces very sharp pictures whenever I see an opportunity. The only downside (perhaps) is the small rear screen! However, this is not a problem now.

Try the D70, Mr Wickens, I guarantee you will not regret it! And if you can't get on with it, sell it again for what you paid for it!

**Gavin Manning, Devon**

**That's good advice. I have a soft spot for the 6-million-pixel cameras of the era around 2004, and this one particularly**

**– Damien Demolder, Editor**

### 'A LEICA IS FOR LIFE'

Lured by the above quotation, I bought a Leica M8 in December 2010 and it came with a two-year guarantee. Since then, I've made 1900 actuations of the shutter. Recently, however, the screen stopped showing any information so I returned it to Leica for a repair. I realised that the guarantee had expired about five months previously, so I expected to have to pay for the repair.

Imagine my surprise, then, when I got an email from Leica saying that the camera was not repairable, because the firm did not have the parts (so it says), but if I wanted to pay almost £2,700 it would supply me with a new camera. I think that people should be warned about the rip off they will get if they buy and use Leica. **David Watts, Cornwall**

**Leica Camera appreciates the inconvenience caused to a client if they experience a technical issue and remains fully committed to ensuring the highest level of customer satisfaction. We are sorry our customer encountered this issue with his M8 and sought the best solution available. Our customer care department evaluates each request individually and our expert team does its utmost to find a solution to each case –**

**Clara Kroher, Leica**

### GOOD IN THEORY

Regarding Simon Matthews' *Backchat*, I am with him 100%. I too have looked into stock library photography, which in principle seems a good way of earning back a few quid from this expensive hobby. I started researching with enthusiasm, but after a few weeks, I was put right off. Wide-ranging guidelines, reams of legal requirement, stipulations, plus requests for photocopies of my passport and other personal details – how many of us keep all of our original raw files, plus JPEG and TIFF conversions? I thought TIFF was a format long since usurped, but seemingly not to some. I mean, if you're someone from

a business wanting a generic image of a plate of biscuits on a glass desk, how many really seek out an interpolated 50MB JPEG, or a TIFF image so vast it'll take half an hour to download?

If you are ever unlucky enough to actually get to the stage where you start uploading images, the list of rejections is bewildering. Lack of sharpness was one reason given to me – apparently I should have focused on the bowl, not the fruit! Inaccurate tagging – actually auto-complete had been triggered unknown to me and there was no way of going back and righting the error. I'd say that unless you own a 100MP camera and have multiple copies backed up to all conceivable formats, leave this theoretical area of fortune-making to the pixel-peeping brigade. **William BJ Spencer, via email**

#### KEEP IT LOCAL

I thought I'd add a comment to the local shop versus web debate. A few years ago, I decided to get my first DSLR. I settled on a model and went hunting for a price. I checked all the usual web suspects, and had decided I would buy from one of them, but before I did I popped into my local camera shop just to check. He was offering the model I wanted, as a genuine UK import, for £5 less than the cheapest web price I had found; needless to say he got my business.

A few years later I decided to upgrade and trade in my existing DSLR. It was just after the terrible Boxing Day tsunami, and electronic goods were in short supply. All the websites were showing the camera I wanted as 'On Order'. So I tried my local shop; he was able to source one for me

within a week. He was also able to offer me a reasonable trade-in on my old camera.

I have bought from the web, and I will always check prices, but for the two most significant camera purchases I've made in the last five years, my local shop has easily been the best bet. We really do need local shops with their expertise, relentless customer focus, and in the case of my local shop, their competitive edge.

**John Knight, East Riding of Yorkshire**

#### HEAD TO NORTHAMPTON

In response to a letter from Jayne Pochin in AP 15 June, your Midlands area manager suggested that Jayne would have to go a long way to find a good local dealer. However, depending on which part of Leicestershire she lives, she could try Skears Photographic, close to the centre of Northampton. A family business it not only carries a vast range of digital equipment of all the main makes but also an equally large range of accessories. The business also deals in second-hand digital cameras and lenses, charges very fair prices both for new and second-hand kit, and has staff who are both very knowledgeable and courteous.

You will find them at 203 Wellingborough Road, tel: 01604 628 738 and online at [www.skearsphoto.com](http://www.skearsphoto.com). I write purely as a very satisfied customer over several years and otherwise have no connection with the business. As far as I know, this is the only real photographic shop in town, with Jessops having departed. **Tony Johns, via email**

**Thank you, Tony – Damien Demolder, Editor**

# BACK CHAT

**AP reader Jill Beeton wonders at the trouble that could be caused as NFC technology spreads**

**NOW WE** have 'NFC': the possibility of another sort of contactless method for transferring data – including photographs. Apparently, Near Field Communication is just a case of gently tapping one device against another to get the information to shift across. So tap an NFC-enabled camera against a suitable phone to move your picture instantly.

Perhaps you are aware of how new technology annoys some people to such an extent that the tap they give their devices gets progressively harder when it does not seem to work – like the old-fashioned method of hitting the TV, which actually had a lot of scientific theory behind it, as sometimes a problem with something electronic might just be a loose transistor, which a slap might knock back into place.

Have you heard of people hitting their computer monitor? I have even heard people in public banging and swearing at theirs! So I could imagine that little tap becoming a slam, shake and bang! How many insurance claims this new technology may provoke regarding mysteriously shattered devices? Well, let us hope that purchasers of Panasonic and Samsung products have more self-control, as owners of new NFC-enabled cameras may be among the first to test their restrained abilities in the tap-it culture, when moving photos from camera to phone, tablet or TV.

Now before you go rushing out with the idea of tapping your camera against anything electronic, both the products have to be NFC-enabled for it to actually work. Indeed, rather than banging them, you probably don't even have to get them to gently kiss each other to transfer data (which might include a virus?) as apparently they only have to be close by: within 4cm of each other is enough for transfer to take place via a Wi-Fi connection. Alternatively, spoken of as simply bringing them to within touching distance, so getting pretty close, but maybe avoiding getting up tight? Does imagining that give the same pleasurable feeling as the idea of 'Tap it and unwrap it' that a fruity bit of chocolate might inspire? Or do you worry that someone else's fruity pictures may find themselves 'shaken' into the wrong person's new device?

This reminds me of contactless credit cards, designed to be so easy to use you just have to put them near the terminal and the charge will be made. The downside? Well, apparently some terminals are a bit stronger than necessary, and deduct money from credit cards 'safely' inside pockets; or on public transport decide to deduct a fare from a credit card within a wallet when the Oyster card would have been totally sufficient on its own.

So, as the NFC spreads, you may have a problem explaining how you have some blonde's photo in your phone, when you haven't been near a woman, but might have been standing next to your mate when you bought him a pint when your phone and his camera were side by side on the bar.

#### Before



#### RAW POWER

As an example of the benefits of shooting raw, I offer the following two images. As a squirrel appeared to have a snack on one of our bird feeders, I grabbed my camera (a Nikon D7000) but in so doing I inadvertently moved the control dial from aperture priority to manual. It was only when I came to import the shots into Aperture that I discovered what had happened. I had photographed a black hole.

However, I thought I would have a play and boosted the exposure as far as it would go, +9EV or thereabouts, and this image appeared from the blackness. A demonstration of the power of raw...

**Bill Winward, Wiltshire**

# PHOTO INSIGHT

BRINGING  
YOU ESSENTIAL  
EXPERT ADVICE  
EVERY WEEK

Andrew Sanderson reveals what made him stop and take a second look at this famous castle in Scotland



## ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

**THIS** is a shot of Eilean Donan Castle on the west coast of Scotland. Although I had never heard of the place, and never seen it, there has been a castle on this site since the early 13th century.

This photograph of the castle was taken in 1988, while I was on a scenic holiday in the north-west of Scotland with my then girlfriend. I was driving around looking for things to photograph, and as I was going north on the A87 I passed this castle on the left. I was really taken with it and stopped at Aird Point to park up and look across at the view. I walked down to a small jetty and along that to the edge of the water to take just one shot. The castle looked so picturesque that I didn't have any difficulty creating an image I was pleased with.

Other images I see of this scene tend to be from the viewpoint on the bridge, as you approach the castle. Very few people seem to venture round to this spot, making this shot a little different.

I think the original picture was taken on a Pentax Spotmatic with a SMC Takumar 105mm f/2.8 lens. The print you see here was made from a 6x4in paper negative that was created in the darkroom later. Using the paper negative process in this way allows me more flexibility in composition. Generally, long lenses are not used on large-format cameras, so I wouldn't have taken this with paper in the camera.

Later, I made a paper negative and added pencil work on the back, altering the tones in the final print. These days, I use paper in the camera and tend not to manipulate images. Back then, I was doing more things like this. I do enjoy it, but it is time-consuming.

To get this effect you shoot on any film stock and print onto 5x7in paper in the darkroom, doing any dodging and burning needed. Then, on the back of print, you can add tone using a pencil, darkening areas to accentuate clouds and so on.

That goes in an enlarger, which is then

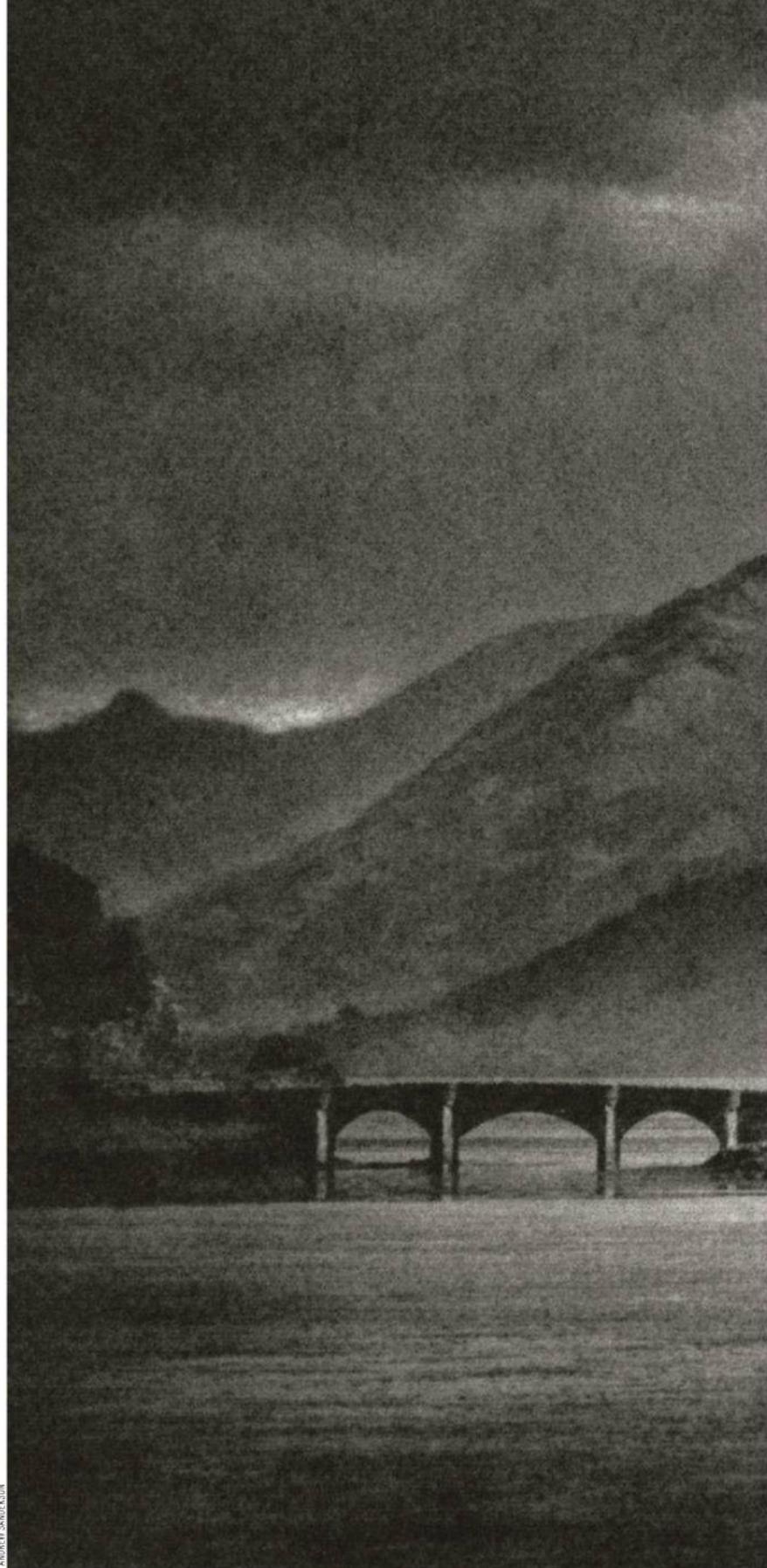
© ANDREW SANDERSON

projected onto a baseboard. A second layer of pencil can be used to add in highlights rather than shadow. I dramatised the clouds slightly in this picture. I didn't add any, but I did make them more apparent. The final paper I used for the print gave the textured look you see here.

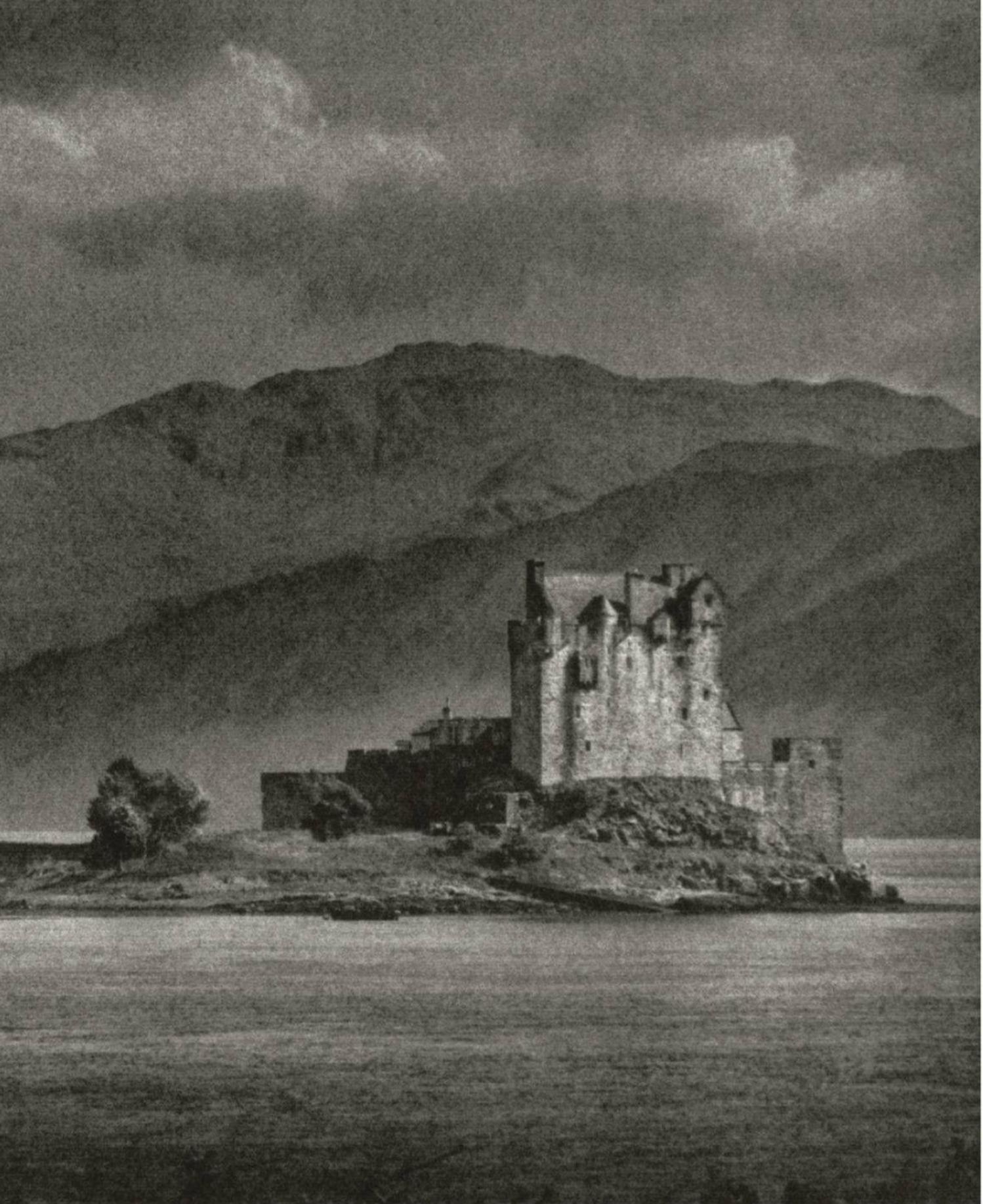
At the time, I wasn't aware of how often this castle is photographed, until my father recognised it from my picture. According to

him, 'That castle is on any number of biscuit tins and placemats'.

As I said earlier, while I had never heard of Eilean Donan Castle, it has been on that spot since the 13th century. Eilean Donan, or island of Donan, is probably named after the 6th century Irish saint, Bishop Donan, who came to Scotland in around AD 580. There are several churches dedicated to Donan in the area, although the first fortified structure



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from [www.blurb.com](http://www.blurb.com), price £15.



was not built on the island until the early 13th century as a defensive measure.

Over the centuries, the castle itself has expanded and contracted in size, eventually falling into ruin. That was until Lieutenant Colonel John MacRae-Gilstrap bought the island in 1911. Along with his Clerk of Works, Farquhar MacRae, he dedicated the next 20 years of his life to the reconstruction of Eilean Donan, restoring the castle to its

former glory. It was rebuilt according to the surviving ground plan of earlier phases and was formally completed in 1932.

I have never been back to Eilean Donan since, which is a shame because it's a beautiful spot. It's odd that you can visit a place and then almost forget that it exists until you look back over your photographs.

These days Eilean Donan offers photographers, and other visitors, a

webcam, so you can see the location and weather, and plan your shoot before you go. There seems to be a steady stream of people visiting the castle, but I don't remember anyone else there on the day we visited. Maybe its starring role in the film *Braveheart* has helped to put the castle back on the tourist map.

To find out more about the castle, visit [www.eileandonancastle.com](http://www.eileandonancastle.com) **AP**

**Andrew Sanderson  
was talking to  
Debbi Allen**

# Grays of Westminster®

Exclusively... **Nikon**



## MOVE UP TO A **Nikon**

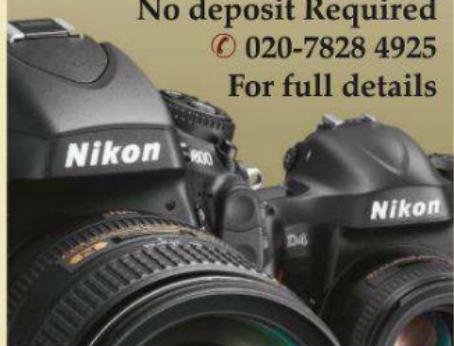


*"specialising in nothing but Nikon cameras with a reputation stretching around the world. Grays has made a niche of a niche market entirely its own."*

– Home Cinema Digest,  
The AV Industry Journal

## 0% OR LOW INTEREST FINANCE

No deposit Required  
020-7828 4925  
For full details



### NIKON DIGITAL CAMERAS

Nikon D4 SLR body.....	£4,169.00	85mm f/1.8D AF.....	£299.00
Nikon D4 + AF-S 14-24mm f/2.8G IF-ED Kit.....	£5,475.00	85mm f/1.4D AF IF.....	£949.00
Nikon D4 + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,399.00	105mm f/2D AF-DC.....	£799.00
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,699.00	135mm f/2D AF-DC.....	£1,025.00
Nikon D800 DSLR body.....	£1,949.00	180mm f/2.8D AF IF-ED.....	£695.00
Nikon D800 + MB-D12 Grip Kit.....	£2,230.00		
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,255.00		
Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,180.00		
Nikon D800+AF-S 14-24mm f/2.8G & AF-S24-70mm f/2.8G ED Nikkor Kit.....	£4,485.00		
Nikon D800E DSLR body.....	£2,349.00		
Nikon D800E + MB-D12 Grip Kit.....	£2,630.00		
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,649.00		
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,575.00		
Nikon D800E+AF-S 14-24mm f/2.8G & AF-S24-70mm f/2.8G ED Nikkor Kit.....	£4,875.00		
Nikon MB-D12 Grip for D800E/D800.....	£285.00		
Nikon D600 DSLR body.....	£1,450.00		
Nikon D600 + MB-D14 Grip Kit.....	£1,640.00		
Nikon D600 + AF-S 24-85mm f/3.5-5.6G ED VR Nikkor.....	£1,825.00		
MB-D14 Grip for D600.....	£195.00		
Nikon D300S SLR body.....	£899.00		
Nikon D300S + MB-D10 Grip.....	£1,149.00		
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,480.00		
Nikon D300S + AF-S 18-200mm f/3.5-5.6G VR II Kit.....	£1,680.00		
Nikon D7100 SLR body.....	£935.00		
Nikon D7100 + MB-D15 Grip Kit.....	£1,149.00		
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,049.00		
Nikon D7000 SLR body.....	£595.00		
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£739.00		
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,179.00		
Nikon D7000 + MB-D11 Kit.....	£810.00		
Nikon D90 SLR body.....	£419.00		
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£549.00		
Nikon D3200 DSLR body.....	£339.00		
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£399.00		
Nikon D5200 DSLR body.....	£549.00		
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£625.00		
Nikon D5100 DSLR body.....	£345.00		
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£415.00		
Nikon D3100 DSLR body.....	£259.00		
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£299.00		

### NIKON SYSTEM

Nikon 1 V2 10-30mm Kit.....	£679.00	18-35mm f/3.5-4D AF IF-ED.....	£449.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£869.00	24-85mm f/2.8-4D AF IF-ED.....	£545.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00	80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,235.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit.....	£595.00		
Nikon VR 6.7-13mm f/3.5-5.6.....	£425.00		
Nikon VR 11-27.5mm f/3.5-5.6.....	£169.00		
Nikon VR 10-30mm f/3.5-5.6.....	£145.00		
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00		
Nikon 10mm f/2.8.....	£179.00		
Nikkor 18.5mm f/1.8.....	£179.00		
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00		
Nikon SB-N7 Speedlight.....	£139.00		
Nikon GP-N100 GPS Unit.....	£99.00		
Mount adapter FT1.....	£199.00		

### NIKON COOLPIX

Nikon Coolpix A.....

### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00	AF-S 35mm f/1.8G DX.....	£150.00
AF-S 35mm f/1.8G DX.....	£150.00	AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£639.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£639.00	AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£829.00
AF-S 12-24mm f/4G IF-ED DX.....	£829.00	AF-S 17-55mm f/2.8G DX IF-ED.....	£439.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,049.00	AF-S 18-55mm f/3.5-5.6G VR DX ED.....	£145.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00	AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-55mm f/3.5-5.6G VR DX ED.....	£1,049.00	AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£585.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£1,049.00	AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£675.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£1,049.00	AF-S 55-200mm f/4.5-5.6G VR DX IF-ED.....	£245.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£1,049.00	AF-S 55-300mm f/4.5-5.6G DX VR.....	£279.00

### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00	16mm f/2.8D AF Fisheye.....	£619.00
16mm f/2.8D AF Fisheye.....	£619.00	20mm f/2.8D AF.....	£465.00
20mm f/2.8D AF.....	£465.00	24mm f/2.8D AF.....	£369.00
24mm f/2.8D AF.....	£369.00	28mm f/2.8D AF.....	£245.00
35mm f/2.8D AF.....	£109.00	50mm f/1.8D AF.....	£255.00
50mm f/1.8D AF.....	£109.00	50mm f/1.4D AF.....	£235.00
50mm f/1.4D AF.....	£109.00	50mm f/1.4D AF Fisheye.....	£235.00

Prices include 20% VAT. Prices Subject to Change. E.&OE.

TO ORDER TELEPHONE 020-7828 4925

Follow us on: @NikonatGrays



PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

Photographed by Toby Horst



## SPECIALISING IN THE EXCEPTIONAL

NIKON SP RANGEFINDER CAMERA, BLACK C/W 5cm f/1.1 NIKKOR-N + S-36 MOTOR DRIVE

The Nikon SP (P stood for professional) was introduced in September 1957 and was their finest and most innovative rangefinder camera. The viewfinder of the SP was the most comprehensive ever made. The viewfinder gave projected parallax corrected frame lines for the 50, 85, 105 and 135mm lenses that can be selected by a rotating dial under the rewind lever, a second built-in optical finder next to the viewfinder eyepiece with parallax marks for 28 and 35mm lenses. Shutter speeds from 1 to 1/1000th sec., BT and T, the addition of a delayed action, a self-timer (the first Nikon to do so), a motor drive coupling lug to accept the S-36 and S-250 motor drive units. Weight: 720g. It is fitted with the dramatic looking 5cm f/1.1 Nikkor-N. This lens was introduced in February 1956 and shown in Tokyo in May of that year. Aperture range f/1.1 – f/22, Angle of view 46°, 9 elements, focusing range 3ft (0.9m) to Infinity, filter size 62mm, weight: 12.25 ounces. According to factory records the total production was 1,046 consisting of 835 in Nikon bayonet mount and 211 in a Leica screw mount. The Nikon SP is fitted with the Nikon S-36 Motor Drive. We are always seeking to buy vintage Nikon equipment. Please contact us by telephone 020-7828 4925 or email us at [info@graysofwestminster.co.uk](mailto:info@graysofwestminster.co.uk) for our offer.



TO ORDER TELEPHONE  
020-7828 4925



Find us on Facebook: [www.facebook.com/graysofwestminster](https://www.facebook.com/graysofwestminster)

Visit our website: [www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)



Ask the experts at  
**london camera exchange**  
THE UK'S BIGGEST PHOTO SPECIALIST

# THE NEW AND **USED EQUIPMENT** SPECIALISTS

FIND THAT ELUSIVE  
**USED CAMERA** OR  
**ACCESSORY** ON  
OUR WEBSITE



WE WANT  
YOUR USED  
CAMERAS  
& LENSES



WE PAY CASH  
FOR GOOD QUALITY  
CAMERA EQUIPMENT  
VISIT YOUR LOCAL  
LCE BRANCH TODAY!

For amazing part-exchange deals or to sell us your old equipment visit your local LCE branch.

## THIS WEEK'S TOP 10 DEALS

<b>01</b>	Canon 7D Body 4* - Lincoln (High St)	£799.99
<b>02</b>	Nikon D300 Body 4* - Guildford	£399.99
<b>03</b>	Olympus OMD E-M5 Body 4* - Manchester	£599.99
<b>04</b>	Nikon D60 & 18-55 VR 4* - Bristol (Horsefair)	£199.99
<b>05</b>	Sony RX-100 & Case 5* - Derby	£369.99
<b>06</b>	Canon EOS 5D Body 3* - Norwich	£399.99
<b>07</b>	Panasonic Lumix DMC-LX7 5* - Bristol (Baldwin St)	£249.99
<b>08</b>	Canon 650D & 18-55 IS 5* - Bath	£469.99
<b>09</b>	Canon 1100D & 18-55 IS 4* - Winchester	£249.99
<b>10</b>	Nikon D3000 & 18-55 VR 5* - Exeter	£249.99

Please call relevant store to check availability. Point your smartphone at the QR pattern on the right to link directly to our secondhand camera equipment pages.



**BATH**  
01225 462234

**BRISTOL (BALDWIN ST)**  
0117 929 1935

**BRISTOL (BROADMEAD)**  
0117 927 6185

**CHELTENHAM**  
01242 519 851

**CHESTER**  
01244 326531

**CHESTERFIELD**  
01246 211891

**COLCHESTER**  
01206 573444

**DERBY**  
01332 348644

**EXETER**  
01392 279024

**FAREHAM**  
01329 236441

**GLOUCESTER**  
01452 304513

**GUILDFORD**  
01483 504040

**LEAMINGTON**  
01926 886166

**LINCOLN (HIGH ST)**  
01522 528577

**LINCOLN (SILVER ST)**  
01522 514131

**LONDON (STRAND)**  
0207 3790200

**MANCHESTER**  
0161 834 7500

**NORWICH**  
01603 612537

**NOTTINGHAM**  
0115 941 7486

**PLYMOUTH**  
01752 664894

**PORTSMOUTH**  
023 9283 9933

**READING**  
0118 9592149

**SALISBURY**  
01722 335436

**SOUTHAMPTON (CIVIC CTR)**  
023 8033 1720

**SOUTHAMPTON (HIGH ST)**  
023 8022 1597

**TAUNTON**  
01823 259955

**WINCHESTER**  
01962 866203

**WORCESTER**  
01905 22314

**OPENING TIMES:**  
Monday–Saturday  
9am–5:30pm  
Selected stores open Sunday  
–please check for details.

**28 BRANCHES NATIONWIDE**

**UK MAIL ORDER** Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

SEARCH OUR USED EQUIPMENT AT:

**www.LCEgroup.co.uk**





LEARN  
FROM THE  
EXPERTS

# British seaside

The Amateur Photographer Masterclass with **Tom Mackie**

Where better to take pictures in the summer than a seaside town? **Tom Mackie** meets five AP readers in Southwold quay, while **Gill Mullins** puts down her candyfloss to take notes

## Play with lenses

Experimenting with different lenses can reap dividends, as Sue's punchy fisheye shot (above) shows. An alternative composition could include the entire handrail in the foreground. Canon EOS 5D Mark III, 15mm fisheye, 1/800sec at f/8, ISO 100

**THERE** are some things Britain does with world-class élan – cream teas, self-deprecation, the breezy co-option of foreign words – but we're in a league of our own when it comes to seaside resorts. They started to flourish in the 18th century when 'sea-bathing' first became a fashionable health treatment, and came of age with the Victorians, who added Punch and Judy, buckets and spades, piers and promenades. Even the beach hut is a direct descendent of their horse-drawn, modesty-protecting bathing machines.

So where better to go for our first landscape *Masterclass* of the summer than that most quintessential of seaside towns, Southwold? Perched on the Suffolk coast, it's got everything you could wish to point your lens at – pristine sands, a lovingly refurbished pier, row upon row of brightly painted beach huts, a characterful quayside and a working lighthouse standing

somewhat incongruous sentinel over the sea from the middle of the town.

It's a favourite haunt of our expert, Tom Mackie. 'The nice thing about Southwold is that it has everything,' he says. 'There is plenty of scope, from those little beach huts on the sand that go for six figures, to quaint cottages and colour-washed houses, fishing boats in the harbour, even canons on the green overlooking the sea. It's simply the classic seaside resort.'

We meet the readers – who are all from Great Yarmouth & District Photographic Society just up the coast – in the pier café. 'Think of the day in photojournalism terms,' says Tom. 'How are you going to sum up the whole place in, say, six images? You can do this by concentrating on the iconic "big" themes – the pier, beach huts, lighthouse, quayside – and then on little details, using a range of lenses and filters. Even on overcast days like this you can work an area and

come up with compelling images by playing around with composition and experimenting with different shutter speeds.'

### LONG DAYLIGHT EXPOSURES

On the beach next to the pier, we're aiming to smooth out the movement of the waves with a long exposure to create interest in a dull scene. 'This can be tricky,' Tom says. 'Even if you stop down to f/22, you'll still be shooting at 1/4sec, whereas to smooth the waves you probably want around 30secs. So to cut down the amount of light hitting the sensor, you're going to need a neutral density (ND) filter to increase your exposure.'

This can be achieved by using several 2 or 3-stop ND filters together, or a whopping 10-stop filter, such as the Lee Filters Big Stopper. Tom suggests shooting in aperture priority mode, using f/8 and starting at ISO 100, to see what the longest shutter speed possible is with this combination, although it might be necessary to shoot up to ISO 400 to get the right exposure.

With such long exposures, it's vital to steady the camera on a tripod and use a cable release. And always switch off image stabilisation when your camera is tripod-mounted,

## About the readers

### Terry Lewis



'I've been taking pictures for a couple of years and really want to improve my landscapes,' explains Terry. 'I'm learning a great deal from today, which I'll find useful for future shoots.' Terry was using a Canon EOS 7D with 10-20mm and 18-250mm lenses.

### Pat Newman



Pat, who was using a Canon EOS 7D with 17-55mm, 70-200mm and 100-400mm lenses, says: 'I want to widen my range to landscapes, so I'll be practising composition and using filters. It's the first time I've used ND filters and they'll now be on my birthday wish list!'

### Sue Nuttal



'Most of the time I shoot weddings and portraits through my business, sknphotographics.com,' says Sue, 'so today is my R&R – it's like a refresher course in landscapes!' Sue was using a Canon EOS 5D Mark III with 15mm fisheye, 24-105mm and 28-300mm lenses.

### Bill Richmond



Bill was using a Canon EOS 60D with 10-24mm and 18-200mm lenses and says: 'My main interest is wildlife, so my aim today is to improve my landscapes – something I've done but not to the standard I want to achieve.'

### Richard Roberts



'I took up photography last year. Today I'm concentrating on learning more about composition and using the right settings to get great results – and with more than 300 pictures taken, I'm more than pleased with the results.' Richard was using a Panasonic Lumix DMC-FZ100 with 24x zoom lens.



otherwise the system's gyros will 'hunt' in an attempt to stabilise an already rock-steady camera.

#### EXPOSURE COMPENSATION

In the early afternoon the sun breaks through, bringing the blue skies we need to effectively frame the white lighthouse – it simply wouldn't work against a bland grey backdrop – and the sidelighting is perfect for using a polarising filter to maximise colour saturation in the sky.

'With a bright subject like a white lighthouse, your meter can be fooled into underexposing,' Tom reminds us, 'so you'll need to add some exposure compensation. To get this right, experiment by adding it incrementally – 1/3EV, 2/3EV and so on.' When doing this, it's important not to get caught up by what you see on the camera screen, but rather to go by what the histogram shows. Your histogram indicates the distribution of exposure across the image: lighter pixels (highlights) on the right and darker pixels (including shadows) to the left. The more even its display, the more information you'll have in your image and the better the exposure will be, so look for a smooth, centrally peaking bell curve. The trick is to expose as far to the right as possible without blowing out the highlights.

#### SELECTING THE OPTIMUM APERTURE

For images like the lighthouse, with a relatively flat subject field, Tom recommends shooting at an aperture around f/5.6-8 for optimal sharpness. 'You don't need lots of

## Your AP expert...

### Tom Mackie



A former contributor to AP's *Photo Insight* series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural, industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad. [www.tommackie.com](http://www.tommackie.com)

depth of field with this type of subject – all f/16 will do is soften the image,' he says. Conversely, for the beach huts on the sand dunes, we want to include the marram grass in the foreground, which means choosing a narrower aperture such as f/16 or f/22 to increase the depth of field, and therefore softening the image slightly.

To get the most out of your lenses, Tom recommends testing each one for its optimum aperture. Simply take test shots at each aperture and check them on the computer to see which aperture gives the sharpest results – look carefully at both centre and edge sharpness. You'll usually find it's around f/8.

TERRY LEWIS

## Top tip

When shooting this close to the sea, it's a good idea to cover the camera and lens with a waterproof cover in between shots, to protect them from the salt spray.



PAT NEWMAN



PAT NEWMAN

## Long exposures

◆ For this photograph, Pat has used a 10-stop ND filter to create an exposure long enough to smooth out the wave motion. By slightly shifting her position on the beach for the main shot she has added far more depth and foreground interest and colour, to lead the eye in, while minimising the amount of bland sky in the frame. This type of scene can look particularly effective in black & white.

Canon EOS 7D, 17-55mm, 15secs at f/14, ISO 100, 10-stop ND filter

## The right angle

Clean lines are key: here, the horizon cuts distractingly across the beach huts when you shoot standing up, but by crouching down, Terry has been able to omit the sea completely for a clean composition. The foreground marram grass adds texture and detail, and using a polariser to boost the colour saturation has created an evocative 1970s Polaroid feel.

Canon EOS 7D, 18-250mm, 1/250sec at f/14, ISO 100



**“Think of the day in photojournalism terms – how are you going to sum up the whole place in, say, six images?”**

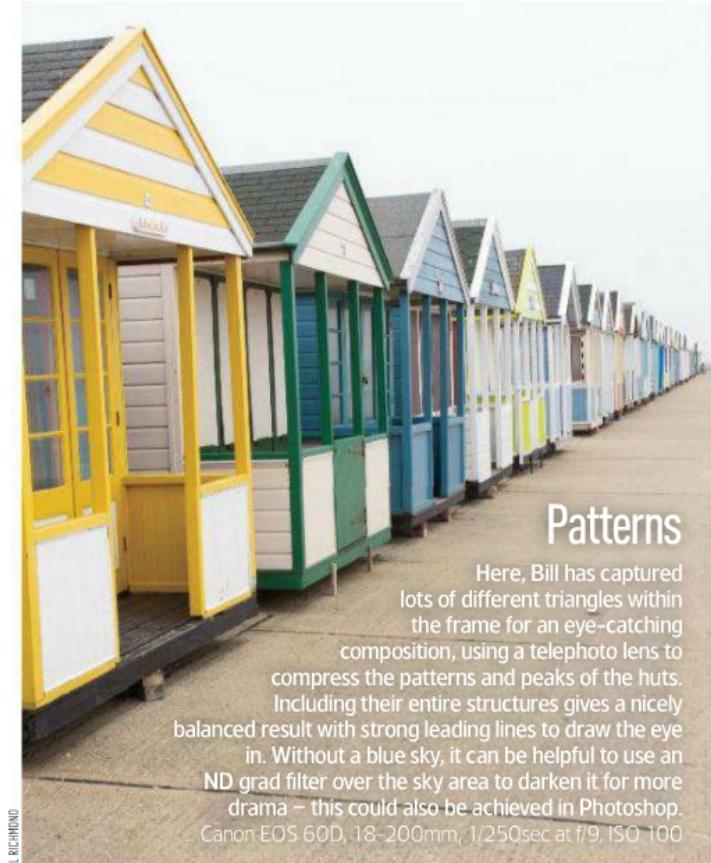


BILL RICHMOND

## Context

By including the cannon and the Victorian cottages at the foot of the lighthouse, Bill has given this image some context, explicitly referencing its location and history in a way that a tightly cropped shot of the tower alone could not have done. Cropping slightly from the right would create an even stronger composition.

Canon EOS 60D, 18-200mm, 1/125sec at f/20, ISO 250



## Patterns

Here, Bill has captured lots of different triangles within the frame for an eye-catching composition, using a telephoto lens to compress the patterns and peaks of the huts. Including their entire structures gives a nicely balanced result with strong leading lines to draw the eye in. Without a blue sky, it can be helpful to use an ND grad filter over the sky area to darken it for more drama – this could also be achieved in Photoshop.

Canon EOS 60D, 18-200mm, 1/250sec at f/9, ISO 100



RICHARD ROBERTS

**'With a bright subject, your meter can be fooled into underexposing, so you'll need to add exposure compensation'**

## MORE TO EXPLORE

**THERE'S** no shortage of interesting seaside towns in the UK. If you're keen on beach huts, try Ventnor on the Isle of Wight or Mablethorpe in Lincolnshire, which sports traditional and ultra-modern designs, while for bustling harbours head to Stonehaven near Aberdeen or Whitby in North Yorkshire.

To shoot piers, visit Llandudno in Wales, Cromer in Norfolk, or Brighton, where the remains of the fire-ravaged West Pier contrast with the glitz of the Palace Pier. Southend-on-Sea, the world's longest pier at 1.3 miles, has its own railway line.

For the classic 'kiss-me-quick' resort, head to Blackpool, with its Pleasure Beach, iconic trams and Eiffel-inspired tower.

### Crop tight

◆ Be prepared to change your shooting position to exclude any distracting elements. For instance, here, Richard moved closer to the huts to crop out the bushes, windbreak, sky and concrete that appeared in his first shot. By doing so he was able to create a much stronger composition that emphasises the lines and graphic structures. Including the person towards the end of the promenade also helps lead the eye into the picture.

Panasonic Lumix DMC-FZ100, 1/80sec at f/8, ISO 100



RICHARD ROBERTS



RICHARD ROBERTS



RICHARD ROBERTS

### Frames within frames

◆ Make use of any frames you can find – a classic beach-hut approach is to use a telephoto lens with a narrow aperture to shoot through their porches, bringing the frames into sharp focus. However, without a focal point within the frames the shot will lack interest (far left). Using a carefully placed (if precariously balanced) model gives the eye something to settle on. Canon EOS 7D, 70-200mm, 1/60sec at f/16, ISO 100



GILL MULLINS



TERRY LEWIS

## Details

Southwold quayside is an ideal spot for shooting details – look for colour, design, frames and lines. And think tight cropping, as with Richard's graphic rope shot, and Terry's boat wheel – his post-processing also adds to the vintage feel. Gill's boat-wheel alternative (above) shows the original colours and the contrasting effect that a different crop creates.

Terry's boat wheel: Canon EOS 7D, 18–250mm, 1/40sec at f/8, ISO 100  
Richard's old rope: Panasonic Lumix DMC-FZ100, 1/15sec at f/8, ISO 100



RICHARD ROBERTS

## Top tip

Try reader Bill Richmond's 5p alternative to ND filters. Cut a reel of aluminium-coated foil (as used for shielding windows) into several discs to fit a UV filter, then place sheets of it between the filter and lens. For a recent eclipse, Bill used five sheets, equating to around 4 stops. It creates a milky, softening effect that's perfect for experimenting with.

BILL RICHMOND



## Southwold, Suffolk

### Location

Southwold is at the end of the A1095, just off the A12 and roughly halfway between Lowestoft and Aldeburgh (worth a visit itself for its quaint architecture, shingle beach and world-famous fish-and-chip shop).

### Parking

There's free parking in Ferry Road and by the pier, or try the pay-and-display car park just north of the pier or at Harbour Quay. Be warned that parking is at a premium on a hot summer's day.

### Lighthouse

The lighthouse is open to visitors most of the year, depending on the weather and operational requirements (adults: £3.50). For details, visit [www.trinityhouse.co.uk](http://www.trinityhouse.co.uk) or call 01502 724 729.

### Harbour

Southwold Harbour is just a mile south of the town, from where you can walk over the Bailey bridge or, for the princely sum of 90p, take the ferry rowboat across the narrow River Blyth to the photogenic hamlet of Walberswick (otherwise it's a 16-mile road trip).

## EQUIPMENT CHECKLIST

**Zoom lenses:** The classic landscape photography pairing of 24–70mm and 70–200mm lenses covers everything from wideangle landscapes to telephoto details.

**Tripod:** Essential for steady the camera and giving you time and space to compose your shot.

**Cable release:** Prevents camera shake ruining long exposures.

**ND grad filter:** Enables you to easily balance a bright sky with a darker foreground.

**Polarising filter:** Boosts colour saturation – ideal for brightly coloured beach huts.



## Taking part

**EVERY** month we invite three to five AP readers to join one of our experts on a free day's assignment. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays),

**Annabel Williams** (location portraiture) and **Luke Massey** (wildlife). Our next confirmed Masterclass will be with Tom Mackie in Jersey. If you would like to take part, visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass). Please state which Masterclass you would like to attend and include your name, address, email address, daytime telephone number, some words about your work and three or four images.

AP publishes more reader photographs than any other photography magazine

# ReaderSpotlight



## 1 Sunset in the desert

The pastel colours of this scene work well – it's a very serene image  
Nikon D800, 24-120mm, 1/80sec at f/11, ISO 800, polariser

## 2 Reflections, Grand Mosque

Abu Dhabi is a terrific photographic opportunity, and Glyn has made the most of it with this image  
Nikon D800, 24-120mm, 1/160sec at f/18, ISO 400, polariser



## Glyn Hopping Hertfordshire

Glyn, 57, has been a photography enthusiast since he was a teenager, but his passion was truly ignited with the advent of digital imaging. His favourite photographic subjects are landscapes and air shows. Glyn enjoys the contrast between the two, and feels they both have an artistic beauty of their own. Most of all, he loves the way that photography requires total concentration and pushes other thoughts from his mind. To see more of Glyn's images, visit his website at [www.ghlandscapes.com](http://www.ghlandscapes.com).

IF YOUR PICTURES  
ARE FEATURED  
YOU'LL RECEIVE...

**£50**

PLUS...



PHOTO ACCESSORY

Vanguard GH-100 Pistol Grip Ball Head

## The Editor's Choice

wins a **Vanguard GH-100** 3-in-1 pistol grip ball head worth £129.99\*

Combining the smooth precision of a ball head with the impressive ergonomic control of a pistol grip, the award-winning GH-100 enables you to position your camera exactly where you want it. The ball head has an anodized centre ball and friction-control switch, while the pistol grip enables you to position your camera or spotting scope effortlessly. The GH-100 also has 360° of panning movement, with 72 clicks of 5°.

[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)

## How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight)

## EDITOR'S CHOICE

SEE MORE ONLINE AT  
AMATEURPHOTOGRAPHER.  
CO.UK/SPOTLIGHT

This really is a pretty spectacular scene and Glyn has done it great justice with his towering composition. The impressive foreground is a powerful lead-in and its inclusion has helped Glyn keep those skyscrapers upright. A very enjoyable shot  
- *Damien Demolder, Editor*



### Building reflections and fountains

3 Vertical structures are key to this image, which is a masterful feat of framing and timing

Nikon D800, 24-120mm, 1/80sec at f/7.1, ISO 800, polariser



## Dean Messenger Surrey

Dean was 14 years old when he was given his first camera, and his blossoming enthusiasm for the craft meant that he quickly moved up to a Praktica MTL5B SLR. Since then, he has explored several genres and tried numerous cameras, and currently finds the most reward in shooting minimal landscapes in black & white. He loves how photography gives him the opportunity to preserve a moment in time: 'The ability to take an everyday sight and turn it into an image that people

will stop and look at, when previously they may have not noticed or seen when passing by,' he says. Dean is continuing to explore his photography, and says that every day when he picks up his camera he looks to find something new to shoot, or a new technique with which to experiment. If you like the look of the images on these pages, you can find more on Dean's website, [www.pixelviii.com](http://www.pixelviii.com), where he also shoots colour landscapes, wildlife, flora and abstracts.

3





### Trees

1 The trees act as a frame within a frame in this moody image

Fujifilm X-E1, 18-55mm, 1/450sec at f/8, ISO 400

### The Shard at night

2 A contrasting image such as this is difficult to expose correctly, and Dean has done an excellent job

Fujifilm X-E1, 18-55mm, 123secs at f/9, ISO 200

### Battersea black & white

3 The wide angle allows the viewer to fully appreciate this classic piece of London

Canon EOS 500D, 10-20mm, 30secs at f/9, ISO 100, tripod

### Box Hill stepping stones

4 A well-judged shutter speed gives the water its glassy effect without removing distinction

Canon EOS 500D, 10-20mm, 20secs at f/22, ISO 100, tripod





**Joe the sweep**  
1 This is a simple but effective portrait, with real character to it  
Canon EOS 7D, 18-135mm, 1/160sec at f/8, ISO 160

### Chatting in the Red Lion

2 The use of black & white augments the period feel of this image, with the ladies in 1940s attire  
Canon EOS 7D, 18-135mm, 1/50sec at f/8, ISO 400

### Shining engineering

3 This close detail shows us a different view of a working steam train  
Canon EOS 7D, 18-135mm, 1/125sec at f/4, ISO 200

1



2



3

### Julie Donovan Nottingham

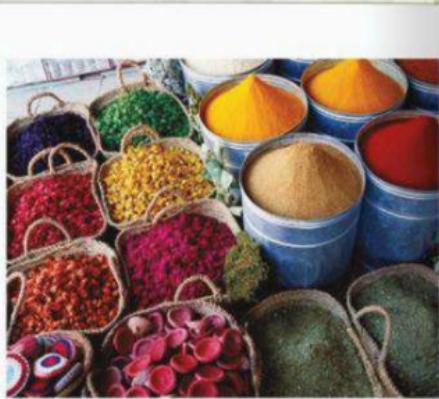
Julie has always been interested in photography, as her father used to develop his own films, but she only started taking it seriously a few years ago after buying a DSLR and attending Photoshop classes. She enjoys the opportunities given to her by digital software and uses it to push her images that little bit further. 'I like to take a range of topics and then play around with them in photo software, in many cases adding other photos to the final picture,' she says. Julie is always looking for new effects to play with, and in the future she would like to try fashion photography.

## WANT TO LEARN MORE AND IMPROVE YOUR PHOTOGRAPHIC SKILLS?

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit [www.spi-photography-courses.com](http://www.spi-photography-courses.com), call 0203 148 4326 or turn to page 51 of this issue.

**SPI**  
SCHOOL OF  
PHOTOGRAPHIC  
IMAGING

# CREATE A MEMORY



INTRODUCING THE PREMIUM PHOTOBOOK FOR PEOPLE WHO TAKE PHOTOGRAPHY SERIOUSLY

You'll notice the difference the minute you hold it.

Open the sturdy hardback cover and see how your images are enhanced by our silver halide photographic paper and reproduction expertise.

Feel how strong the pages are. They lie flat at the spine, making spreads and panoramic scenes even more impressive. And enjoy vibrant pictures for years to come thanks to our anti-fade technology.

But what else would you expect from the world's most trusted photographic supplier? Our photobooks have been valued by Continental European photographers for years. Now you can discover the difference too at

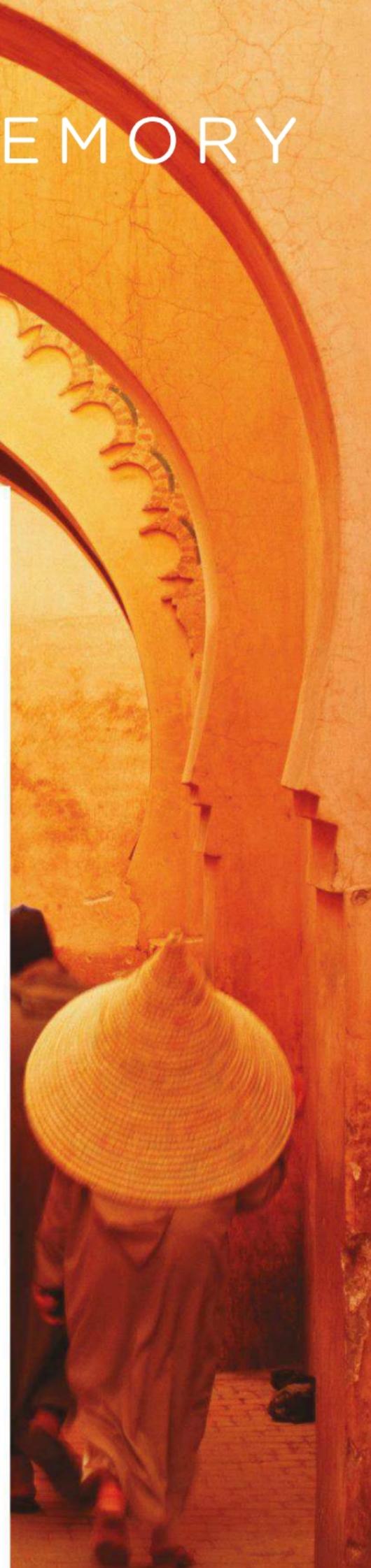
[www.fujifilmcreate.co.uk](http://www.fujifilmcreate.co.uk)



25% DISCOUNT  
UNTIL 31 AUGUST  
WITH THIS CODE:  
**SCENE25AP**

**FUJIFILM**

CREATE



# COMPETITION

WHAT DIGITAL  
**Camera**  
Photographer

# WIN!

# A PANASONIC LUMIX FZ200 WORTH £449.99 + A DAY AT RUTLAND BIRD FAIR!

Enter our competition and be one of five LUCKY WINNERS to join us at Rutland Bird Fair on Friday 16 August. EACH of our five lucky winners will take home a Panasonic LUMIX FZ200 camera.

The Rutland Bird Fair is the biggest and best of its kind, featuring wildlife experts and photography lectures, all taking place between 16-18 August on Rutland Water Nature Reserve in Britain's smallest county. You'll see a wealth of wildlife and be able to take advantage of superb deals at the show.

Amateur Photographer and What Digital Camera have teamed up with Panasonic to offer five lucky readers the chance to join their editorial team and a Panasonic expert for a day of photographic guidance at Rutland Bird Fair - including a Panasonic LUMIX FZ200, free entry to the show, lunch and refreshments, plus a memory card and goody bag to keep!

The LUMIX FZ200, Panasonic's flagship superzoom bridge camera, is designed to be the ultimate high-speed option to capture

spur-of-the-moment events in stunning image quality. With a constant f/2.8 aperture throughout its 25-600mm zoom lens, the LUMIX FZ200 remains incredibly versatile at the longest focal lengths and the most problematic lighting conditions, while Full HD video recording allows magical moments and dramatic scenery to be captured with ease and precision.

At Rutland Bird Fair, you can zoom in on the wildlife and get a feel for the camera technology that makes up the lightweight LUMIX FZ200. You can always have your camera on hand to capture that perfect shot, and with such high performance quality packed into a clever little package, you won't miss that bird in flight or the vole disappearing into the reeds!



## HOW TO ENTER

Upload your best wildlife photo for your chance to win. For more details – and to enter the competition – go to [amateurphotographer.co.uk/rutland](http://amateurphotographer.co.uk/rutland)

**Closing date 31 July 2013**

**NB** Before you enter, please note you must be free to join us on Friday 16 August, and be able to make your own way to Rutland (nearest train station Oakham Station). Terms and conditions can be found online

**Panasonic**

For more information visit: [www.panasonic.co.uk](http://www.panasonic.co.uk)



# Fresh perspectives

Photojournalist **Andrew McConnell** explains how he set about devising and shooting a photo project in the Gaza Strip. He talks to **Jon Severs**

**WHEN** Irish photographer Andrew McConnell went to Gaza, his aim was the same as the hundreds of professional photographers that had gone before him: to document the long-running conflict with Israel and its impact on a people he says are residents in the 'largest open prison on earth'. However, if you look through the photographs that make up his photo essay *Leaving Gaza* you won't see the guns, or bomb damage, or hospital wards spilling patients into corridors that make up the usual imagery from this region. For when Andrew went to Gaza, he went not to the heart of the military action, but to the beach.

'I read an article years ago about this little surf club in Gaza,' he explains. 'It was astonishing to me at first that people were surfing in that environment. But then you think about it and you realise, where would you need it more than there? It makes so much sense. Surfing at its core represents freedom – that is the overriding emotion it gives you. And these people essentially live in a prison, trapped within their own borders.'

For Andrew, it was an ideal opportunity to comment on a region that was so often portrayed purely on an issue basis – the images could present an alternative

perspective. This 'alternative perspective' is central to Andrew's photographic philosophy, and it is an approach that he has applied to subjects including refugees in the Western Sahara, the Wagenia tribe in the Democratic Republic of Congo, and the rubbish dumps of Ghana.

'I don't see the point in going out and shooting imagery that has already been done or is well known,' explains Andrew. 'I want to find new ways of telling stories. It's the unknown that drives me.'

It's proved a successful strategy, winning him most of the profession's top honours, including prestigious Sony World Photography, NPPA and World Photo accolades. It's with the *Leaving Gaza* series that he arguably gained most widespread popular acclaim, however, with the discord between people's perceptions of Gaza and Andrew's reality proving an unavoidable draw to mainstream magazine and newspaper audiences.

And yet for a long time it looked like the *Leaving Gaza* project would never happen. When Andrew first had the idea in the early 2000s, it was near impossible for a freelance photojournalist to get into Gaza. It didn't look like the situation

Surfers ride  
a wave near  
Gaza City

 was due to improve any time soon. Then in 2008, the border was unexpectedly opened at Rafa, Egypt, and Andrew seized his chance. He contacted a non-profit organisation, Explore Corps, that was working to equip the surfers, and got the contact details of the only surfer with a decent command of English. He arrived in December that year.

## CATCHING SOME WAVES

Unlike some photo essayists, Andrew is unafraid to start photographing straight away, seeing his use of the camera as part of the process of building the relationship. Hence, when his contact rang on his third day in Gaza to say the waves were good enough to surf, he headed straight to the beach with his camera at the ready.

'They all wanted a picture taken, they were coming towards me, giving me the thumbs-up, doing things I did not necessarily want them to do, but that first day I just let them rip it up and have fun,' he reveals.

What Andrew wanted the surfers to do on that first day was not necessarily what he ended up aiming for. He explains that his initial ideas about the story of the essay quickly changed.

'When I started, my idea was to shoot a series of people paddling towards the

camera – I wanted to see an intensity in their eyes as they looked towards the horizon,' says Andrew. 'For me, that idea spoke in powerful terms of escape and freedom. They are some of the only people that get to leave Gaza. You do not see the horizon, it is just beyond their grasp but they are striving for it. It was powerful commentary on the Palestinian issue.'

'However, it became apparent that there was so much that I needed to shoot on land too,' he continues. 'I needed to show surfing scenes (as that is what they do) and also show life on land. It was a method that put the surfing in context. I felt I needed the human aspect of it all. They are normal people living in an extraordinary setting, but just trying to get on as people anywhere else would. They are living a life that can, at times, be mundane so they find a way of enjoying themselves.'

## GETTING THE SHOTS

It wasn't just what to shoot, but how, that Andrew had to consider. Though a fan of the traditional glamour of surf photography – being a surfer himself after growing up near the beaches of western Ireland – he felt he wanted to do something different with these photos. So one of his first decisions

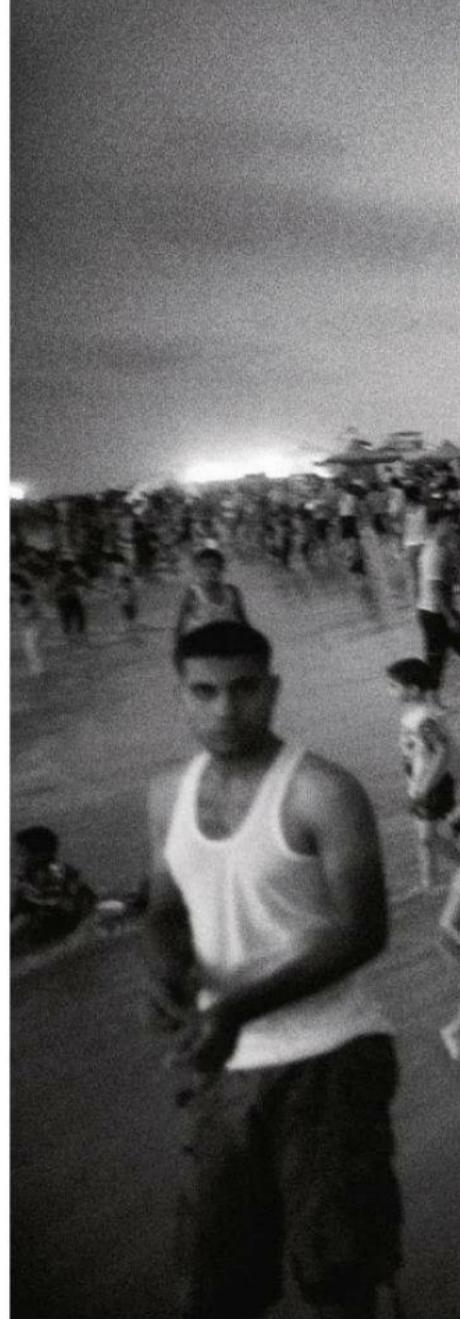
**Right: Ali Ayrhim walks along Sheik Khazzien beach with his surfboard in Gaza City**

**Left: Asam Abo A'ase and Amer Al Dous enter the sea from Gaza City**



**Left: Surfers melt candles onto their boards before going off to surf. Surf materials like wax are impossible to find in Gaza City**

**Far right: Horses and their owners take a dip in the Mediterranean Sea. The sea is a much-needed distraction from the struggles of daily life**



was to photograph in black & white.

'Surfing images can be very beautiful but, at times, generic,' explains Andrew. 'I wanted this to go beyond surf sports photography. It was a reportage story about surfing but also what surfing represents in a place like Gaza. By shooting in black & white, I separated these photos from that established genre of vivid, bursting colour.'

The casing (see page 36), and the speed of the surfers, also meant autofocus was troublesome. 'The underwater housing was so bad that it was very difficult to see through the viewfinder,' admits Andrew. 'It made autofocus, with the surfer moving so quickly and me unable to track him, problematic. I ended up setting the focus for two metres. I wanted narrow depth of field so I would shoot multiple exposures from four metres out to when he went past, so I would at least get one shot at the optimum distance for focus.'

Andrew was always floating as he took the photos – he says shooting from a surfboard is far too unstable. In terms of positioning, he explains that it is really just a question of putting yourself in front of the surfer before he catches the wave. This was easier said than done with the strong current



of the Mediterranean Sea.

'I suppose the one key benefit was that I kept having to swim back to where the surfers were as the current kept dragging me away,' he laughs. 'I got incredibly fit!'

As for composition, Andrew gives a wry chuckle. 'If you are shooting anything that is happening very quickly in front of you, make sure you shoot a hell of a lot of pictures,' he says. 'Sometimes things happen so fast you don't have time to think about composing the image. I shot more images on this project than any other. I came out of the water with hundreds and hundreds of pictures and 20-30 would be in focus, look right, and work. Digital came into its own, as shooting film during this project would not have been possible.'

#### NARROWING IT DOWN

Andrew ended up producing the final series of images over two trips: a month in December and four months the following summer, in 2009. The time period may sound extensive, but Andrew says that all photo essays need investment of time so the subjects know you and trust you.

Knowing the subjects so well does  put a lot of pressure on the editing





# STAYING DRY

## The practicalities of photographing in the sea

**AS FOR** the practicality of shooting in water, Andrew was not exactly equipped with the latest protective kit.

'I essentially had the cheapest housing you can get, which is basically a plastic sack that I put my Canon EOS 5D Mark II into,' he says. 'It's kind of like a condom for a camera. It is a frustrating bit of kit as it is really difficult to get access to the buttons, but underwater housings are very expensive and this was the only option open to me.'

To a degree, this kit limitation dictated the type of shots he could take in the water, and how he took them. In terms of the lens, he originally opted for a 24mm lens but found he got some vignetting so swapped for a narrower 35mm lens, which solved the problem. As for settings, he would set the optimum ISO and exposure for the conditions that day while he was on the beach, then leave them largely alone when he was in the water. 'Trying to change the settings through the casing was just too fiddly and you'd miss shots as you tried,' he says.

**Surfing brothers Mahmoud and Yusef Alryashi paddle into the Mediterranean Sea**



process – as you want to do the people that became friends justice – but Andrew says editing for photo essays is stressful for other reasons too.

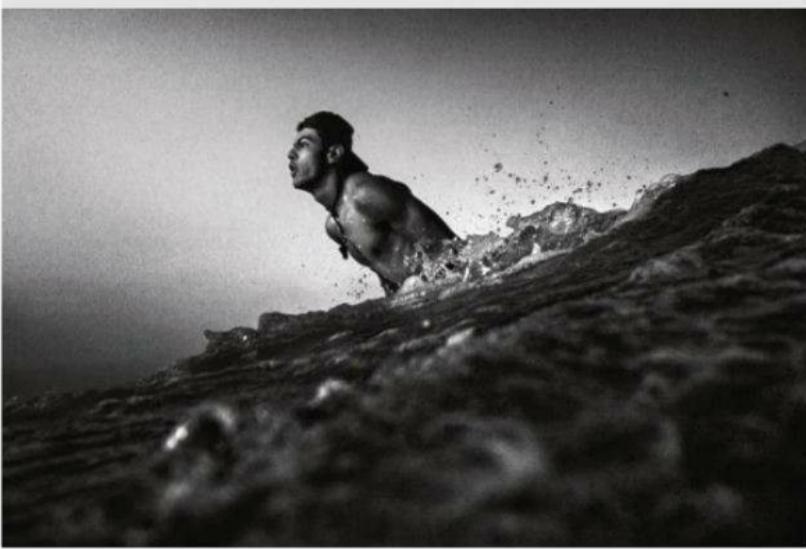
'Editing a project like this is such a strange process – I often go through the images many times,' says Andrew. 'You have to get a real sense of them and a deep understanding of how they can work together. Sometimes a picture won't immediately stand out but it can be very important in the wider story. I don't find it a pleasant process – it can be very tiring and stressful.'

In this case, things were made all the harder because of the political context that is attached to everything that comes out of the disputed territory, and the nature of Andrew's project ran the risk of suggesting life was OK for the people of Gaza, that the stories of suffering were overblown. It was a risk he was aware of from the start.

'Some people did worry that my project would cause people to think everything is fine in Gaza,' says Andrew. 'My response would be that I wanted to show how people really live. When people see they are normal people trying to live their lives, that they are not all carrying guns, that it is not a militaristic society, that they are just people like the rest of us, that is powerful. It moves people much more than the regular conflict imagery that people are bombarded with and are used to.'

Andrew's approach in his *Leaving Gaza* series is a lesson to all photographers that the obvious, or the most shocking, is not always the most powerful. His images portray a pastime that is the antithesis of what people perceive of the Gaza territory. Yet keeping the context of that territory central to his images, Andrew has created a photo essay that is not just accomplished photographically, but that has the power to change people's minds as well. **AP**

**Ibrahim Almassi breaks through the surf**



Andrew will be featured in next week's *Photo Insight*, talking about his project *The Last Colony*. To see more of his images visit [www.andrewmcconnell.com](http://www.andrewmcconnell.com).



## EXPERIENCE OUR AWARD WINNING SERVICE



## Panasonic

DMC-G6

Body Only

£539

+ 14-42mm

£619



DMC-GF6

+ 14-42mm

£479

X100S  
£999

## Fujifilm



X20 £449

XM1-PRE  
ORDER NOWFrom Just  
£599

## Canon



EOS 60D

Body Only

£599

+ 18-55mm

£659

Best  
Ever  
Price !

EOS 5D MKIII

Body Only

£2329

+ 24-105mm

£2975

Half Price  
Battery Grip  
Offer!

Sony RX100 MKII

PRE  
ORDER  
NOW

£699





Ask the experts at  
**londoncameraexchange**  
THE UK'S BIGGEST PHOTO SPECIALIST

Ask in-store about Ricoh GR

**TRY BEFORE YOU BUY** AVAILABLE FROM  
ALL LCE STORES

# RICOH GR

NEW



Latest incarnation of the highly desirable GR DIGITAL series of cameras with outstanding APS-C sized CMOS sensor and 28mm (equiv.) wide f2.8GR lens housed in a sleek and stylish magnesium alloy body.

- New GR 18.3mm (28mm equiv.) F2.8 lens
- Large 16 Megapixel APS-C CMOS sensor
- Newly developed GR Engine V
- High speed operation
- High quality Full HD movies
- Full-featured AF functions with focus assist and move target assist
- 1.23M high-res 3.0-inch LCD screen
- Aperture preview button & electronic spirit-level
- Full Press Stop high-speed sequential shooting
- Unique exposure & aperture priority mode
- Eye-fi card smart phone link function
- ND filter with manual and auto control
- In-camera RAW developing



**16.2 MEGAPIXELS APS-C SIZED SENSOR**

**£599.99**

#### RICOH GR ACCESSORIES

GH3 LENS ADAPTER & HOOD  
+ GW3 WIDE-ANGLE LENS

**£249.99**

GV1 VIEWFINDER

**£199.99**



**1/2 PRICE**

RICOH GC-5  
LEATHER  
CASE

USUALLY £49.99  
only £25 when bought with Ricoh GR digital  
ask for details - subject to availability



## PART EXCHANGE WELCOME

Upgrading - we want your old camera! It may be worth more than you think! Quality equipment bought outright!

**BATH**  
01225 462234

**CHESTERFIELD**  
01246 211891

**LONDON [STRAND]**  
0207 3790200

**PORTSMOUTH**  
023 9283 9933

**TAUNTON**  
01823 259955

**BRISTOL [BALDWIN ST]**  
0117 929 1935

**COLCHESTER**  
01206 573444

**GLoucester**  
01452 304513

**MANCHESTER**  
0161 834 7500

**READING**  
0118 9592149

**WINCHESTER**  
01962 866203

**BRISTOL [BROADMEAD]**  
0117 927 6185

**DERBY**  
01332 348644

**LEAMINGTON**  
01926 886166

**NORWICH**  
01603 612537

**SALISBURY**  
01722 335436

**WORCESTER**  
01905 22314

**CHELTENHAM**  
01242 519 851

**EXETER**  
01392 279024

**LINCOLN [HIGH ST]**  
01522 528577

**NOTTINGHAM**  
0115 941 7486

**SOUTHAMPTON [CIVIC CTR]**  
023 8033 1720

**OPENING TIMES:**  
Monday—Saturday  
9am—5:30pm  
Selected stores open Sunday  
— please check for details.

**FAREHAM**  
01329 236441

**LINCOLN [SILVER ST]**  
01522 514131

**PLYMOUTH**  
01752 664894

**SOUTHAMPTON [HIGH ST]**  
023 8022 1597

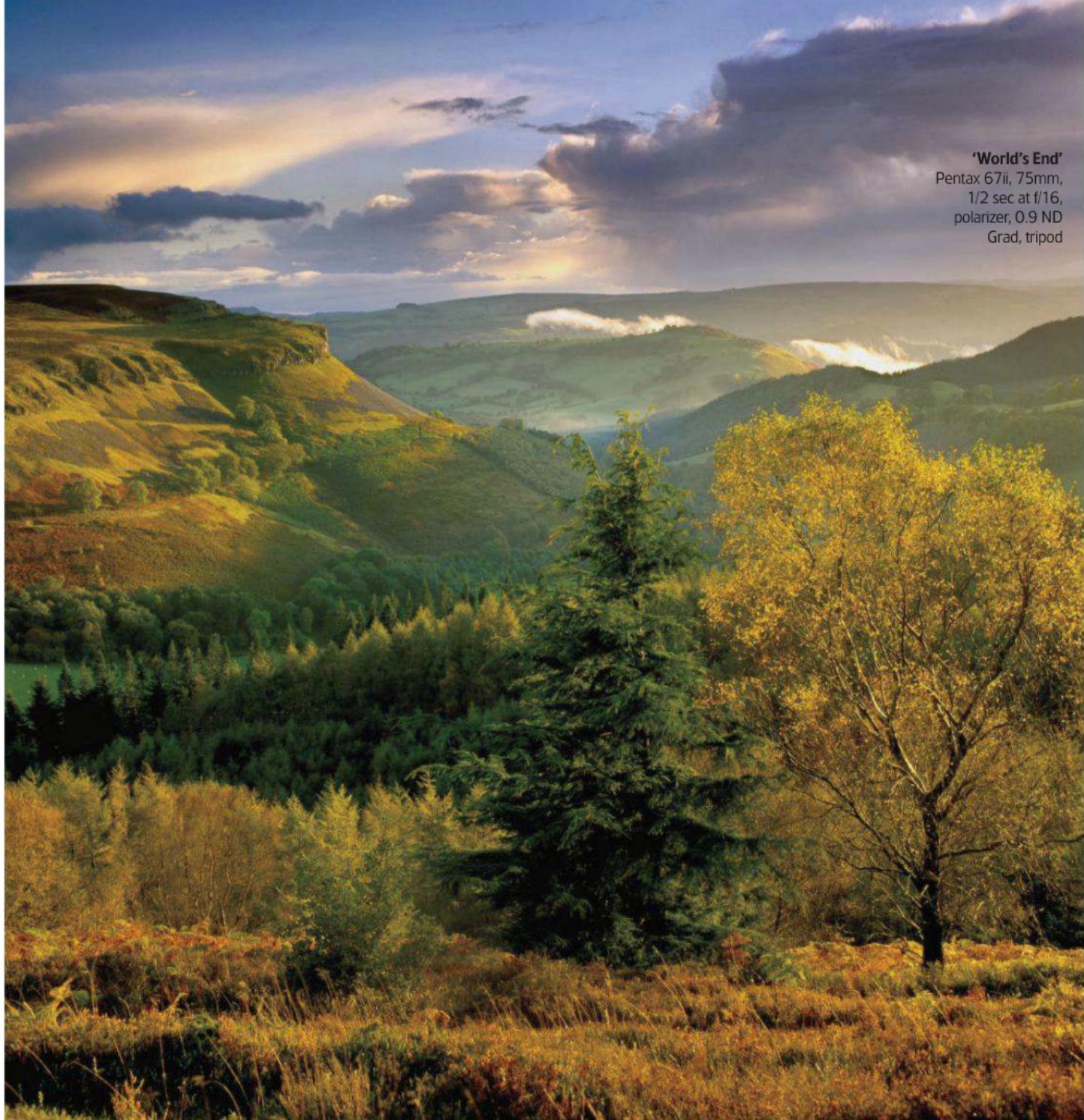
**28 BRANCHES NATIONWIDE**

**UK MAIL ORDER** Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.

SEARCH OUR USED EQUIPMENT AT:

**www.LCEgroup.co.uk**





'World's End'

Pentax 67ii, 75mm,  
1/2 sec at f/16,  
polarizer, 0.9 ND  
Grad, tripod

# Loving the light



AP reader and amateur photographer **Martin Leighton** reveals the secrets behind his beautiful landscape photos

**I LOVE** being outdoors,' starts Martin Leighton. 'I live in a bit of a concrete jungle, and photography is a way of escaping that. I always wanted to draw and paint, but I was no good so I chose photography as a way of recording what I saw.'

A part-time gardener and full-time

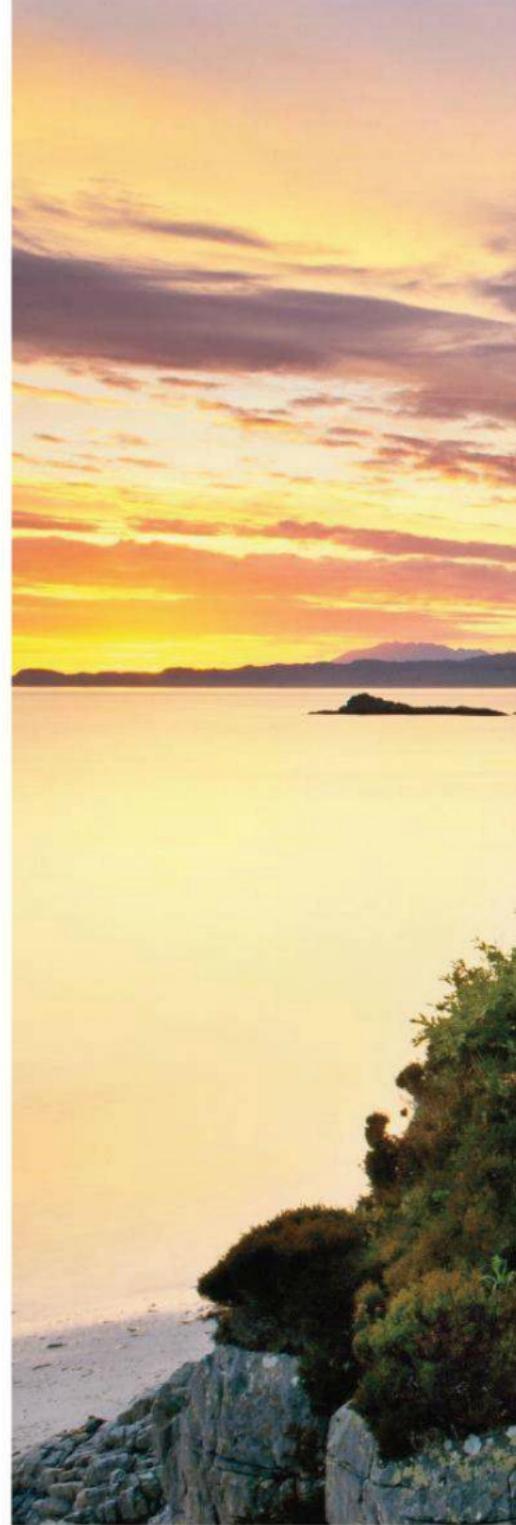
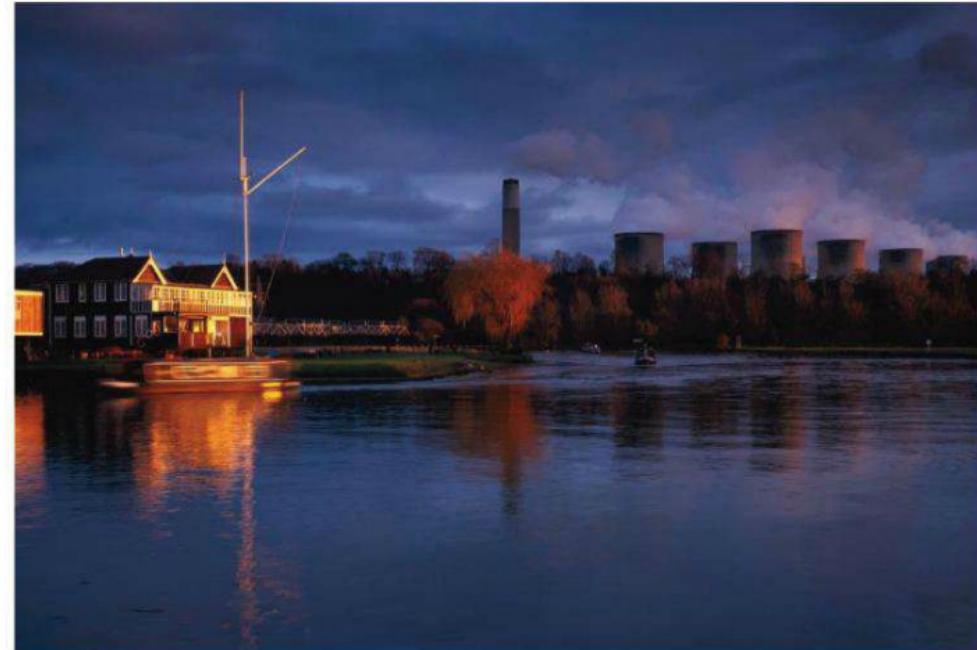
amateur photographer, you might recognise Martin's photos, having previously starred in our *Reader Spotlight* pages. 'Last year I spent a lot of time going through my old slides and getting scans. I then sent them to AP and it has all started from there.'

Having got into photography ten years

ago, Martin admits that, like many amateur photographers, he can blow a bit hot and cold. 'I go through phases when I can spend less time on my photography and less money. Especially with film photography, I can't just snap away until I'm happy.'

Martin is one of that band of enthusiasts who still shoot exclusively on film. He also boasts medium-format cameras and prime lenses that would make most landscape photographers drool. 'I have a Bronica ETRs and a Pentax 67II. I've never used a digital camera. I joined a club recently and was looking at them but I get great results from what I've got, so why would I switch?'

Admitting he may have to take up digital if film becomes hard to come by, or if costs pile up, Martin doesn't relish this change. 'There's so much detail with film. I think that film is still better than digital in terms of results.'



ALL PICTURES © MARTIN LEIGHTON

### BEING JOE CORNISH

Martin started his photographic journey with just a 'cheap throwaway camera', and it was the work of Joe Cornish that inspired him to invest more in his new hobby. 'Cornish's book *First Light* inspired me to go out and get a Minolta 35mm camera, and then I bought a Canon

EOS 5. I still shoot on film to this day.'

Other than books like Cornish's, Martin is entirely self-taught, a fact he put down to the simplicity of film cameras compared to digital. 'I could take my camera apart and put it back together; I bet most people couldn't do that with their digital cameras.'

As well as his trusted medium-format models, Martin's kit bag also holds two prime lenses of 45mm and 55mm. These wideangle lenses allow Martin to create his foreground-rich landscape images. 'You also have to buy the right filters,' he continues. 'I always use a warm-up filter from Lee Filters for my sunsets and sunrises. I also always have ND grads with me.'

Martin advocates trying to get as much right in-camera as possible, so being prepared is obviously important to him. 'You can't expect to just turn up at a new location and take great photos, you have to do your research.' For Martin, this involves more than

### Top: 'Sawley reflections'

Pentax 67II, 75mm, 1sec at f/11, 0.9 ND Grad, tripod

### Above: 'More orange and yellow than Moorgreen'

Canon EOS 5, 28mm, 1sec at f/22, tripod

### Top: 'My Beach'

Pentax 67II, 45mm lens, 2 secs at f/22, 0.9 ND Grad, tripod

just scouting the location beforehand. 'I look at weather and pressure charts. I go out in high pressure, especially when it is coming up from the south. The types of skies that this produces are what I want in my images. It's also nice and warm!'

Having done his research, Martin always ensures he takes his sturdy Gitzo tripod and his light meter along with him, and his camera is always loaded with Fujichrome Velvia film. And generally speaking, he's happy with his kit bag. 'If I had the money, I'd probably buy a hybrid like the one Joe Cornish uses, which is half large-format and half digital, and means he can blow up his images with no loss of quality.'

### THE NEXT LEVEL

Having only just started showcasing his work, Martin's still driven by his ambition to create amazing photos rather than turning professional – although this isn't something

## IN THE BAG

- Pentax 67II
- Fujichrome Velvia 50,
- 45mm, 55mm, 75mm and 105mm lenses
- Lee Filters polariser, 0.9ND grad filter, warm-up filter
- Gitzo tripod
- Jessops light meter



## BEHIND THE SCENES

### 'My Beach 2010'

'This is my favourite photo from my portfolio. This was my first trip to Scotland and on the first night of arrival I ended up catching this shot, against all odds. At one point I was going to turn back because I thought the sky wasn't going to put out at sunset. It would have been a disastrously wasted journey.'

'It was a very spiritual moment for me. It was shot at 10.15pm in July 2010, and after capturing this image I sat on the beach until midnight and the sky still had light encroaching on the northern horizon. That's why I love photography in summer.'

he discounts entirely. 'The sort of feedback and results I get from these bits of exposure will decide whether or not I turn pro.'

For the time being, Martin's happy shooting for the love of it: 'The best thing about photography is when you see the results. When you see the prints and scans, and get the film back from the lab. It's nice to see you've done a good job. When you get the right light, it's very therapeutic. It's like sitting with a blank canvas and creating a painting from scratch.'

Martin uses a local company BPD Phototech to do his processing, not having had the time or money to create his own darkroom. He's only just started to dip his toe into the world of post-production. 'Up until recently, I never even looked at Photoshop. I used to slate post-production. But I've had a play with GIMP software and what I do is only what you can traditionally do in the darkroom. I never add anything

Do you want to see your pictures in print and share your photographic journey and experiences with other readers? Send up to ten low-resolution JPEGs and a short covering letter on an email titled 'Reader Profile' to [AP@ipcmmedia.com](http://AP@ipcmmedia.com) or post a CD/DVD to **Reader Profile** at the usual address, and you could see your work published in AP.

that wasn't there. I remove blurred sheep or dust spots, for example, but I'd never change the sky. I get it as near to perfect in-camera.'

Shooting mainly landscapes – 'I don't have the patience or kit for wildlife' – Martin is out and about in all weather, explaining: 'There is no such thing as "bad weather" – you simply need to be prepared. Some of the best light is flat lighting. If you go into a forest in autumn, flat lighting shows off the colour. It depends what you're shooting and what you want to achieve.'

### AMATEUR ADVICE

With an impressive portfolio and more to come ('I've only just started looking through all my slides'), Martin has achieved a lot in a short space of time. Much of this seems to be down to his methodical approach to preparation. 'When you shoot on film like I do, there's no safety net. There's no auto.'

He continues: 'If you're going to go

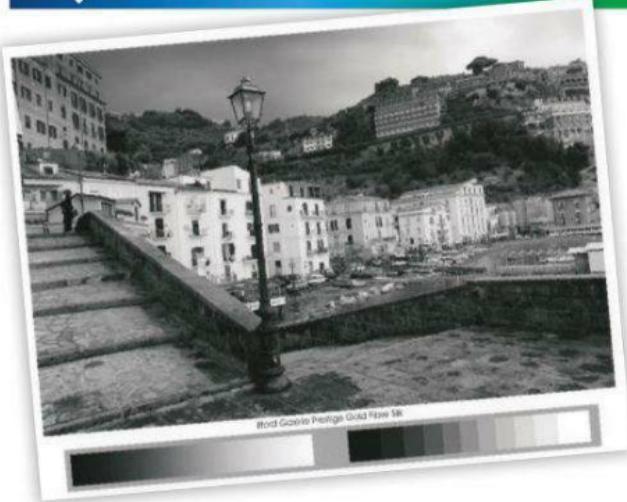
out shooting landscapes, learn weather patterns, know how the British weather works. Secondly, get to know your camera inside out. Buy all the kit you need – lenses, filters, tripods and light meters. Then, try to create your own style. Learn from other photographers but switch it up, try shooting a scene in a new way. A good photo is never going to be a point-and-shoot effort, so do your homework.'

Setting his sights on his next challenge – 'I'd love to visit Lofoten Islands in Norway and shoot the Northern Lights' – Martin is one to keep an eye on. Talking of which, you can see more of his work on Flickr, under the username Martini36. And remember, you can follow in Martin's footsteps and see your photos printed in AP. 'I love *Amateur Photographer* magazine,' he says, 'because it gives people like me a chance to showcase my work, and share my experience with other readers!' **AP**

SIX OF THE BEST

# AP Testbench

Twice a month we test of six of the best **accessories** on the market.



A single test image was used for each paper to ensure that an accurate comparison could be made

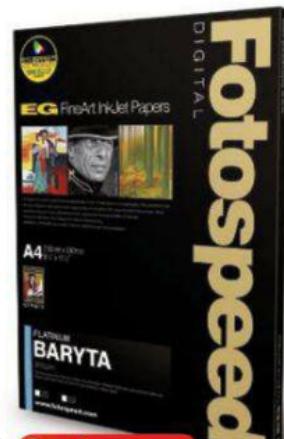
## Baryta papers

Quality inkjet paper is as important as the printers and inks when it comes to printing. **Vincent Oliver** tests the best Baryta fibre-based papers

### Fotospeed Platinum Baryta 300gsm

From £20.08  
(for 20 A4 sheets)  
[www.fotospeed.com](http://www.fotospeed.com)

Fotospeed Platinum Baryta is a smooth gloss surface with a hint of a warm tone. The print quality is deep and rich, similar to a silver-halide bromide print. The overall image errs on the side of dark almost to the point that some shadow detail is lost. This will be down to the profile, which can easily be rectified with an adjustment layer or Curves in most image-editing applications. The gradation has a smooth transition from deep black through to paper white, and the greyscale patches show good separation from the third patch upwards. This media together with the profile would be a great choice for photographers who want to create a sombre mood.



Amateur  
Photographer  
★★★★★

### Hahnemühle Glossy FineArt Baryta FB 350gsm

From £24.58 (for 25 A4 sheets) [www.hahnemuehle.com](http://www.hahnemuehle.com)



Hahnemühle has a very high reputation among fine-art photographers for its range of quality media. However, the Glossy FineArt Baryta FB 350gsm paper proved a disappointment. There is an overall slight magenta cast on the image area, which is down to a poor profile. The shadow areas display a similar effect to reticulation on film (break up of emulsion). The gradation at the dark end isn't smooth the black and greys. On the four darkest greyscale patches there is a lot of reticulation, which is also evident on the actual image, although a lot is hidden by the texture of the stone pavement.

Amateur  
Photographer  
★★★★★

### Canson Baryta Photographique 310gsm

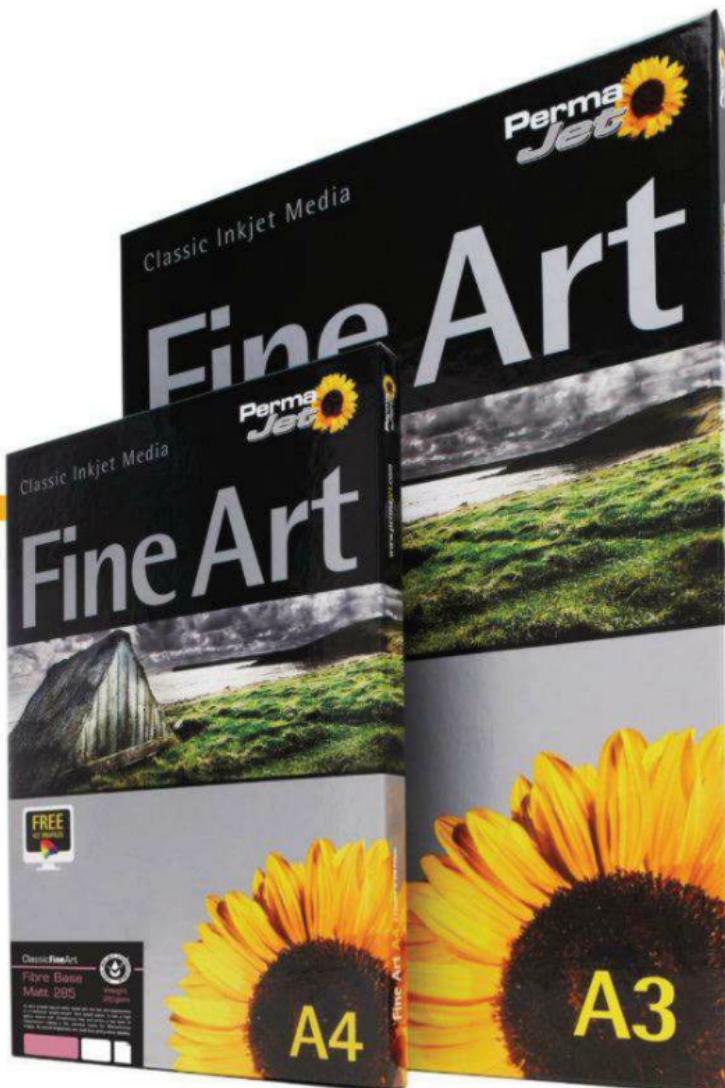
From £10.33 (for 10 A4 sheets)

[www.canson-infinity.com](http://www.canson-infinity.com)

The Canson media at 310gsm has a good photo-quality feel. I downloaded the profile from the Canson website and applied the recommended printer settings. The result is a gloss print with a broad range of tones. The blacks are well defined with good separation from the dark greys. The buildings have retained all detail in the white paintwork, and sufficient detail in the dark wall in the foreground. The gradation has an ultra-smooth transition from black to white, and the greyscale patches display a clean separation between each shade. The light greys have no visible colour cast, which indicates that this profile is a perfect match with our test printer.



Amateur  
Photographer  
★★★★★

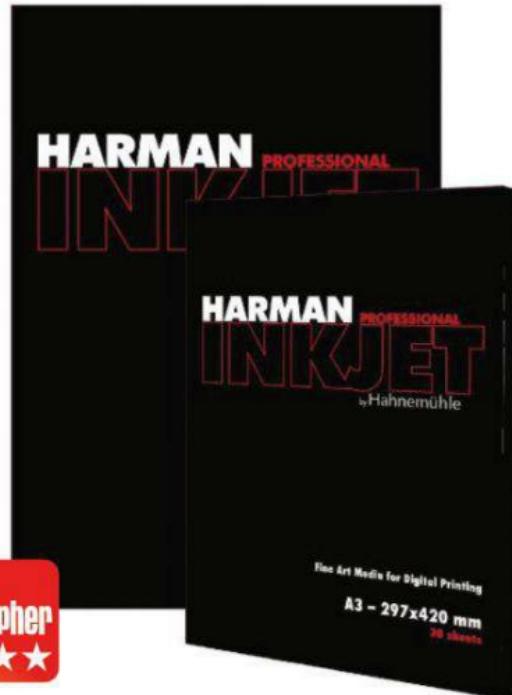


## Harman Gloss Baryta 320gsm

From £5 (for five A4 sheets)

[www.harman-inkjet.com](http://www.harman-inkjet.com)

The Harman Gloss Baryta paper produced a clean, well-defined print with excellent tonal quality throughout. The black areas deliver good punch, but without sacrificing image detail. The white buildings jump out from the darker surroundings yet still retain detail. The paper base is not a pure white, instead having a soft warmth that is implied rather than seen. The profile Harman supplies via its website is spot on. The gradation ramp displays a silky smooth transition from black to white and there is excellent separation on each greyscale wedge. The 320gsm paper weight gives the print sufficient rigidity to convince anyone that this is a high-quality product.



Baryta is a barium-sulphate coating that is applied to fibre-based paper prior to other coatings. The benefits of the Baryta layer include greater detail and definition, extended tonal range and excellent archival properties. Fibre-based papers are highly recommended for fine-art and limited-edition printing. From this review, we tested each paper using an Epson Stylus Pro 3880 pigment-ink printer, having downloaded and used the manufacturers' custom profiles for the relevant media. Other than that, our black & white test file was not altered for this review. All prices are taken from [www.on-linepaper.co.uk](http://www.on-linepaper.co.uk).

## PermaJet FB Delta Matt 285gsm

From £19.76 (for 25 A4 sheets)

[www.permajet.com](http://www.permajet.com)

This Delta Matt paper is the only matt-surface media in this test. It has a bright white paper base, which will be popular with photographers who want a clean-looking image. The matt surface does mute the blacks to the point that they almost become a dark grey. The overall print has a light, airy spacious feel and would suit subject matter with a lot of shadow detail. Matt surfaces are also popular with fine-art photographers, mainly due to the non-reflective quality of the media. Both the front and the rear surfaces of the paper are similar in colour, but only one side is coated – be sure to print on the correct side.



## FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### 50mm lens round-up

We put 12 standard 50mm f/1.4 and f/1.8 lenses in a head-to-head test.

AP 20 July: Lens Special

### First Look: Canon EOS 70D

Canon's replacement for the EOS 60D features a unique sensor-based method of autofocus. Richard Sibley has had a hands-on first look at the new Canon EOS 70D and reviews the new feature.

AP 27 July

### Filters

Lee Frost looks at the best filters for landscape photography.

AP 27 July

### Olympus Pen E-P5

Its retro style is bound to turn heads, but what is the E-P5 like to use? We test Olympus's 16.1-million-pixel compact system camera.

AP 17 August

### TESTBENCH: SIX OF THE BEST

We look at image-editing apps for smartphones and tablets

AP 27 July



## Ilford Galerie Prestige Gold Fibre Silk 310gsm

From £12.91 (for 10 A4 sheets)

[www.ilfordinkjet.co.uk](http://www.ilfordinkjet.co.uk)

Ilford has been at the forefront with black & white photography and it follows that the company should produce a dedicated paper for b&w work. The Gold Fibre Silk is a 310gsm media with a light creamy colour paper base. Our test print displays a good tonal range from white through to solid black, with detail retained in both the shadow and highlight areas. The light creamy colour does distract from the pure white buildings, so this paper will better suit portraiture and landscapes. A free ICC profile for our Epson printer was downloaded from [www.ilford.com](http://www.ilford.com). It is spot on for accuracy and produced an accurate print of the image. The gradient is very smooth without any banding, and the 11 greyscale patches display well-defined separation.



professional inkjet media

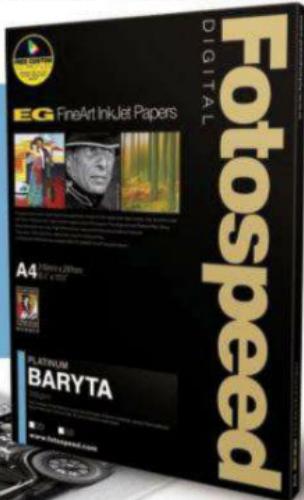
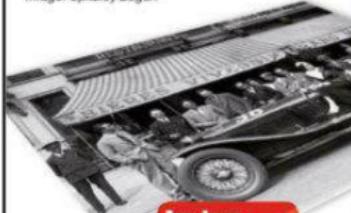
**Fotospeed**

## A NEW PAPER TO SATISFY YOUR DARKROOM CRAVING

### Platinum Baryta

Platinum Baryta 300gsm contains Barium Sulphate, which gives a natural base colour and a smooth 'unglazed' glossy finish. The paper keeps the most delicate highlights with smooth transitions and gives the deepest blacks, resulting in a traditional Baryta darkroom look and feel from an inkjet paper.

Image: Spitzley Zagari



**"They are, in fact, much better than any 12 x 16 inch darkroom print I have ever made"**

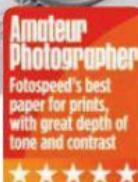
David Kilpatrick, BJP Oct 2010

**Awarded 5★ in Amateur Photographer**  
test issue dated 25/08/12

**www.fotospeed.com**

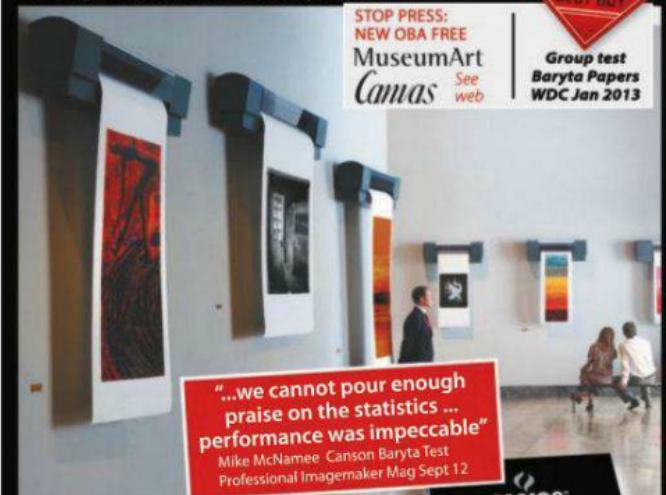
For more information or to find your nearest stockist, please

call us on 01249 714 555 or email [sales@fotospeed.com](mailto:sales@fotospeed.com)



**CANSON INFINITY PAPER**

Every Print A Masterpiece



STOP PRESS:  
NEW OBA FREE  
MuseumArt  
*Camas* See web

Group test  
Baryta Papers  
WDC Jan 2013

**DIGITAL PHOTO**

**Photographer**

**GREAT REVIEW FOR CANSON DISCOVERY TEST PACK**

**MASTER PHOTOGRAPHY**

Canson Infinity Baryta  
MAX 5 ★★★★★

Digital Photo Test

"Overall it's a great paper that recreates the look and feel of traditional darkroom paper"

Amateur Photographer Test



Why not try the Canson Range Discovery Test Pack which includes the NEW Baryta paper. See website for U.K. and Eire stockists...

**www.cansoninfinity.com**

**CANSON**  
INFINITY

**Nissin**  
The art of light

**Outstanding power & performance**



Introducing the new MF18 Macro Ring Flash from Nissin. It boasts a high Guide Number of 16m (100 ISO) and a power ratio that can be adjusted to 1/1024, making it one of the most powerful and precise macro flashes available.

The flash head extends to fit a wide range of lenses, from 49mm - 82mm with mount adaptors and it also provides a wireless TTL function, enabling the addition of slave flashes.

The MF18 is supplied in a fitted carry case and is currently available in Canon and Nikon fit.

Visit [www.kenro.co.uk](http://www.kenro.co.uk) for further technical information.



**MF18**  
DIGITAL TTL MACRO FLASH



Supplying the photographic & gift trade for over 40 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: [sales@kenro.co.uk](mailto:sales@kenro.co.uk)

➤ [www.kenro.co.uk](http://www.kenro.co.uk)  
➤ Follow us on Twitter  
➤ Like us on Facebook

40  
YEARS OF  
**Kenro**



AP guide to...

# Maximising depth of field

Being able to control, assess and maximise depth of field is a fundamental part of landscape photography. In this article, **Lee Frost** explains how it's done

**IMAGINE** the scenario. You've risen with the larks to shoot an amazing view, set up your gear, composed the scene and taken a meter reading to ensure correct exposure. The foreground is perfect, the dawn sky is beginning to light up with fiery colours and you're about to bag the best shot of your life. But hang fire a minute – where should you focus the lens to ensure everything is recorded in sharp focus? Should it be on that rock a metre or so in front of the camera, on the distant horizon or somewhere between the two? Not only that, what lens aperture do you need to provide sufficient depth of field? Should it be f/11, f/16 or f/22?

Faced with this dilemma, many photographers simply stop the lens right down to its minimum aperture – on the basis that by doing so, depth of field will be maximised – and focus the lens on infinity. When they do this, most of the scene looks as though it's in sharp focus through the

viewfinder. Other people just hit the shutter release with the lens set to autofocus and don't even consider what the lens is focusing on. Another popular rule of thumb is to focus the lens about one-third into the scene, but when visibility stretches for miles how do you estimate that?

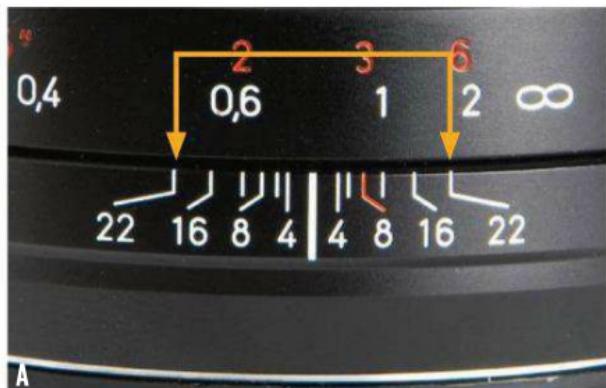
In practice, all these methods can work if you're shooting with a wideangle lens or zoom as they provide lots of depth of field to play with. However, success using such techniques is more down to luck than judgement, so if you want to ensure that your landscapes are pin sharp from front to back you need a foolproof approach.

While striving to achieve the maximum depth of field, you also need to consider optimum image quality. Lenses tend to give their poorest optical performance at maximum and minimum apertures, with the sharpest results usually being obtained at a mid-range aperture of around f/8 or f/11. So, stopping down to f/22 may give

you oodles of depth of field and ensure front-to-back sharpness 99% of the time, but it will also compromise image quality and could actually be counterproductive because the whole image will be less sharp.

This factor is more significant now than ever before because the resolution of the latest generation of DSLRs is so good that any optical flaws a lens has are magnified. Diffraction is common when you use a wideangle lens or zoom at minimum aperture and results in a loss of sharpness, especially in the image corners. However, if the aperture is opened up by a couple of stops, diffraction is almost eliminated and image quality is increased. Therefore, the key to depth-of-field control is to achieve front-to-back sharpness and optimum image quality, which means not stopping the lens down to its minimum aperture.

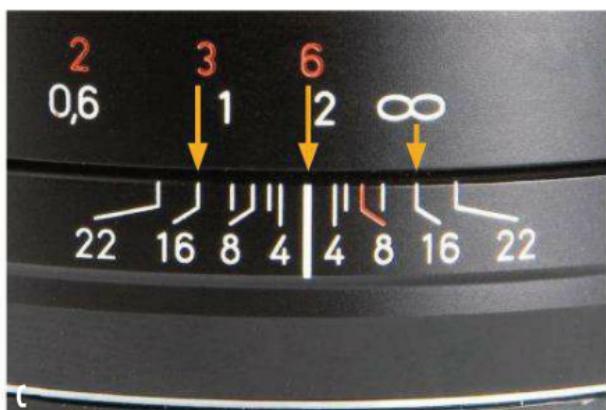
On a more practical level, stopping down to the minimum aperture also results in a slower shutter speed. This could lead to camera shake if you're shooting handheld (all the more reason to use a tripod for landscapes), but it also means that any movement in the scene may be recorded, which might not be desirable.



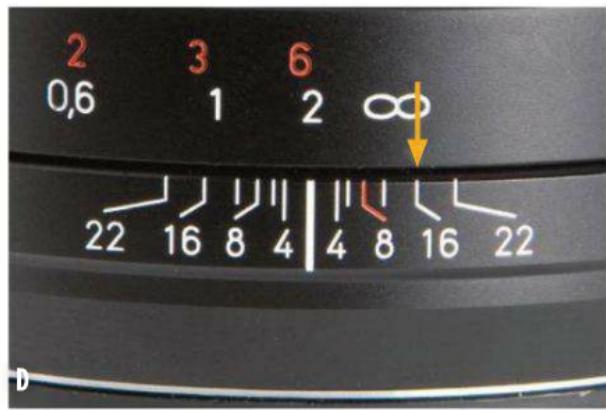
The depth-of-field scale found on a lens can be used to calculate the depth of field at a given aperture



With the lens focused on infinity, the scale indicates that at f/16 the hyperfocal distance is just under 2m



By refocusing the lens to the hyperfocal distance we can see that everything from just under 1m to infinity is in focus at f/16



As the scale isn't exact, nudge the focus so that infinity falls just outside the given aperture

# HYPERFOCAL FOCUSING

**THE MOST** effective way to maximise depth of field is by using a technique known as hyperfocal focusing, where the lens is focused on a specific distance – the 'hyperfocal distance' – for a particular focal length and aperture (f-number). If you use manual-focus prime lenses, you can use the depth-of-field scale marked on the barrel to find the hyperfocal distance. To do this, focus the lens on infinity and check the depth-of-field scale to see what the nearest point of sharp focus would be at the set aperture – the distance opposite the relevant f-number on the scale. In the picture (B), of a Zeiss 28mm prime lens, you can see that at f/16, with focus set at infinity, the hyperfocal distance is just under 2m, so with the lens focused on infinity, depth of field will extend from around 2m to infinity.

By refocusing the lens on the hyperfocal distance, depth of field will extend from half the hyperfocal distance to infinity. In the picture below left, you can see how this works. The same lens has been refocused on just under 2m, and if you look at the depth-of-field scale you can see that sharp focus will now be obtained from just under 1m to infinity. If you do this and then peer through your camera's viewfinder, much of the scene appears to be blurred.

The only thing you need to be aware of when using this method is that the depth-of-field scale on the lens may not be very

accurate, so if you place infinity directly opposite the relevant f-number marked on the depth-of-field scale, you may find that the distant part of the shot is slightly out of focus. To prevent this, adjust the lens focus slightly so that the infinity symbol falls just inside the f-number on the depth-of-field scale, as shown here (D). It's also a good idea to take some test shots with your lenses, to establish how accurate – or not – the depth-of-field scale is.

If you use autofocus zoom lenses, as most of us do, you have to approach hyperfocal focusing in a slightly different way.

First, you need to establish what the hyperfocal distance is for a given lens focal length and aperture setting, so you can then focus the lens on that distance. That's done using a simple mathematical formula:

$$F^2 / f \times c = \text{Hyperfocal distance}$$

**F** = Focal length

**f** = lens aperture

**C** = Circle of confusion

## Circle of Confusion

**Full-frame** = 0.029mm

**APS-C** = 0.018mm / 0.019mm

**Four thirds** = 0.015mm

So, if you're using a zoom set to 28mm at an aperture of f/16, on a DSLR with a crop factor of 1.6x, the hyperfocal distance

## FOR FULL-FRAME/35MM SLRS

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	3.2m	5.0m	7.0m	10m	15m	31m	123m	225m	495m	1110m
f/4	2.2m	3.5m	5.0m	7.0m	10.5m	21.5m	87m	157m	345m	775m
f/5.6	1.6m	2.5m	3.6m	5.0m	7.5m	15.5m	62m	112m	245m	555m
f/8	1.1m	1.7m	2.5m	3.5m	5.5m	11m	43m	79m	173m	388m
f/11	0.8m	1.3m	1.8m	2.5m	4.0m	8.0m	31m	57m	125m	282m
f/16	0.6m	0.9m	1.3m	1.7m	2.7m	5.5m	22m	39m	86m	195m
f/22	0.4m	0.6m	0.9m	1.3m	2.0m	4.0m	16m	29m	65m	140m
f/32	0.3m	0.5m	0.6m	0.9m	1.4m	2.7m	11m	20m	43m	97m

## FOR DSLRS WITH A CROP FACTOR OF 1.5X (NIKON, SONY, PENTAX)

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	5.0m	7.5m	11m	14m	23m	47m	188m	345m	750m	1690m
f/4	3.4m	5.3m	7.5m	10.5m	16m	33m	132m	240m	525m	1185m
f/5.6	2.4m	3.8m	5.5m	7.5m	11.5m	23.5m	94m	170m	375m	845m
f/8	1.7m	2.7m	3.8m	5.2m	8.0m	16.5m	66m	120m	265m	590m
f/11	1.2m	1.9m	2.3m	3.8m	5.9m	12.0m	48m	87m	192m	430m
f/16	0.9m	1.3m	1.9m	2.5m	4.0m	8.5m	33m	60m	132m	295m
f/22	0.6m	1.0m	1.4m	1.9m	3.0m	6.0m	24m	44m	96m	215m
f/32	0.4m	0.7m	1.0m	1.3m	2.0m	4.2m	16.5m	30m	66m	150m

## FOR DSLRS WITH A CROP FACTOR OF 1.6X (CANON)

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	5.0m	8.0m	11.5m	15.5m	24.5m	50m	199m	360m	795m	1785m
f/4	3.6m	5.6m	8.0m	11m	17m	35m	140m	255m	555m	1250m
f/5.6	2.6m	4.0m	5.7m	7.8m	12m	25m	99m	180m	397m	895m
f/8	1.8m	2.8m	4.0m	5.5m	8.5m	17.5m	69.5m	127m	278m	625m
f/11	1.3m	2.0m	2.9m	4.0m	6.2m	13m	50m	92m	202m	455m
f/16	0.9m	1.4m	2.0m	2.8m	4.3m	8.7m	35m	63m	139m	312m
f/22	0.7m	1.0m	1.5m	2.0m	3.0m	6.5m	25.5m	46m	101m	230m
f/32	0.5m	0.7m	1.0m	1.4m	2.2m	4.4m	17.5m	32m	70m	156m



**Above:** Here hyperfocal focusing has been used to ensure that everything from the fine blades of grass to the hills in the distance are in focus

**Although the house is the subject of this image, it needed an object in the foreground to help balance the scene. Hyperfocal focusing means that both the foreground and background subjects are sharp**

is  $28 \times 28 / (16 \times 0.018) = 784 / 0.288 = 2,722\text{cm}$ , or when rounded up, 2.8m.

By focusing the lens on 2.8m, depth of field will extend from half that distance (1.4m) to infinity. However, this is too fiddly to do every time you take a photograph, so to save you the bother we've prepared three tables showing the hyperfocal distances for common lens focal lengths and DSLRs with different sensor sizes. Photocopy the relevant table, laminate it and carry it in your camera bag as a quick reference when on location. Alternatively, buy a depth-of-field calculator like the ExpoAperture2 Depth-of-Field Guide (\$19.95 from [www.expoimaging.com](http://www.expoimaging.com)), or download an app to your smartphone such as TrueDoF Depth of Field Calculator (£1.99) or Simpler DoF (free).

#### USING DOF TABLES

To use the tables, simply find the focal length you're using along the top, the aperture (f-number) you want to use down the left side and then read across to find the hyperfocal distance. By focusing on the hyperfocal distance, depth of field will extend from half that distance to infinity.

All you do then is pick a point in front of you that you estimate is as far away as the hyperfocal distance you need to use and focus the lens on it – manually. You can use autofocus, but if you do, you need to make sure that an active focus point hits the right distance, or you have to lock focus where you want it then recompose. Focusing manually is much easier because once you focus the lens, you know it won't shift unless you shift it, which is handy if your camera is mounted on a tripod ready to go and you're waiting for

# DEPTH OF FIELD BASICS

**DEPTH** of field is the area extending in front of and beyond the point you actually focus the lens on that's also recorded in sharp focus. There are three factors that affect how big or small this area is:

**1** **Lens aperture** – the smaller the lens aperture is (the bigger the f-number), the greater the depth of field, and vice versa, so f/8 gives more depth of field than f/4, but not as much as f/16.

**2** **Lens focal length** – the shorter the focal length is, the more depth of field you get for any given aperture, so a zoom set to 24mm will give more depth of field at f/8 than the same zoom set to 50mm and f/8.

**3** **Focusing distance** – for any given focal length and aperture, depth of field shrinks as the focusing distance is reduced. So, you'll get more depth of field with your zoom set to 85mm and f/11 if you focus that lens on 20m than you will if you focus on 5m.

Taking these three factors into account, if you want lots of depth of field use a wideangle lens set to a small aperture such as f/11, and if you want very shallow depth of field use a telephoto lens set to a wide aperture such as f/4.

## Like these tips? Take them with you!

You can download all your favourite issues and have them to hand for easy reference while you're out and about.



AP IS NOW  
AVAILABLE  
DIGITALLY



© LEIF FROST

the light to improve.

If you're not sure how much depth of field you need, focus on the nearest point you're going to include in the shot and then check the distance scale on the lens barrel to see how far away it is. You can then refer to the hyperfocal distance table to find out which aperture you need to use to achieve sufficient depth of field.

For example, if the nearest point in the scene is 3m away and you're shooting with a 35mm focal length on a full-frame DSLR, you need to use the aperture that will give you a hyperfocal distance of 6m because if you focus on 6m, depth of field will extend from 3m (half the hyperfocal distance) to infinity. In this case, f/8 is the nearest, with a hyperfocal distance of 5.5m.

When you look through the camera's viewfinder, don't worry if much of the scene appears slightly out of focus. Until you press the shutter release to take a shot, the lens stays set to its widest aperture – f/2.8, f/4 or whatever – to give a bright viewfinder image, so the depth of field you see is what you'd get if you shot at the widest aperture, not the aperture you're actually going to use. The aperture closes

**With so many fine textures in the foreground this scene it is important to make sure that they are as sharp as the tree and house that are the focal points of the image**

down to the f-number set at the moment of exposure, but you don't see that because the reflex mirror pops up at the same time and blocks the viewfinder.

### BACK TO FRONT

The main benefit of hyperfocal focusing is that it allows you to maximise depth of field at a mid-range aperture instead of simply stopping right down, so you achieve front-to-back sharpness and optimum image quality at the same time. This is especially important with wideangle lenses and zooms that suffer from diffraction at small apertures. To minimise diffraction, shoot at f/8 or f/11 whenever possible, which you'll find you can do more often than not with wideangle lenses and still achieve front-to-back sharpness if you use the depth-of-field charts provided here.

To give you an idea, for a DSLR with a crop factor of 1.6x and a focal length of 20mm, if you shoot at f/11 and focus on the hyperfocal distance of 2m, you'll record everything in sharp focus from 1m to infinity – which is more than enough depth of field in most situations. With wider focal lengths, depth of field is even greater – at 20mm on a full-frame DSLR and an aperture of



f/11, depth of field is just 65cm (half of 1.3m) to infinity. It's unlikely you'll ever have foreground closer than 65cm, which means you should never need to stop down beyond f/11 with such a wide focal length.

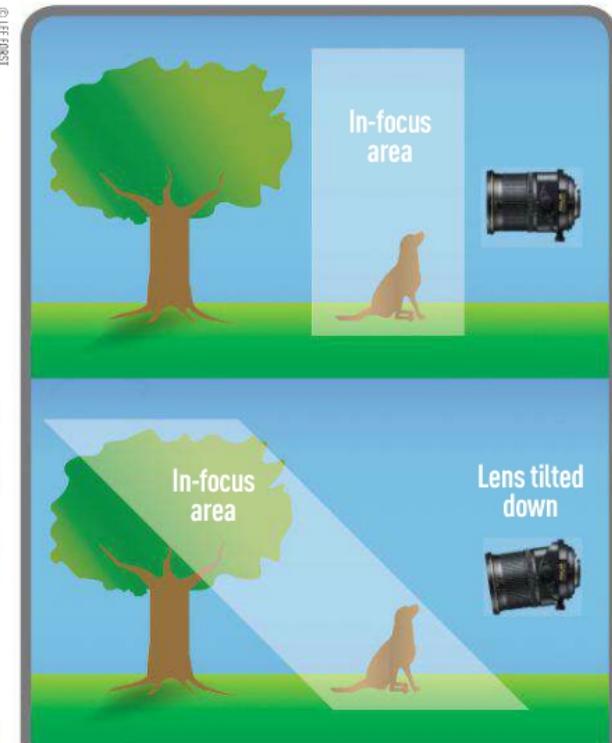
A word of caution: while the hyperfocal distances in these charts are accurate, don't rely on them completely. They put infinity on the very limit of depth of field and of acceptable sharpness, so you may find that the distant elements in a shot aren't quite as sharp as closer elements.

With most wideangle landscapes, the far distance is as important as the foreground or middle distance and therefore needs to be as sharp. To ensure this happens, you may need to focus a little further into the scene, so depth of field extends beyond infinity rather than to it. Also, the distance scale on your lenses won't show fractions of metres, so you'll have to estimate and you may not always get it spot on – which will then have a small effect on exactly how much depth of field you get.

The key is to check your images carefully so you can spot any problems with unsharp areas and solve them there and then. The latest generation of DSLRs have big, bright, high-resolution preview screens, so you

can zoom right in and scroll from the top to bottom to ensure sharpness is acceptable. If the far distance and/or nearest points aren't acceptably sharp, you need more depth of field, so stop down  $\frac{1}{2}$ ,  $\frac{1}{3}$  or a full stop more, reshoot and recheck the image. If you stop down a full stop, adjust the focus using the hyperfocal table.

Telephoto lenses are slightly different. They reduce depth of field significantly compared to wideangle lenses, and you can see from the hyperfocal tables that once you get beyond a 100mm focal length, the hyperfocal distances are so great that it's impossible to gauge them because the distance scales on telephoto lenses and telezooms don't go to such big numbers before you hit infinity. Fortunately, because telephoto lenses magnify the scene, everything you include in a shot will usually be quite a distance from the camera, so you don't need so much depth of field anyway and you'll usually find that you can keep everything sharp at f/11 or f/16. Also, telephoto lenses suffer less from optical flaws such as diffraction, so you needn't worry about stopping right down to f/22 or even f/32.



Tilting the front element of a tilt-and-shift lens allows us to also tilt our depth of field. In this example, the depth of field tilts backwards to include both the dog and the tree

## USING TILT-AND-SHIFT LENSES

**TILT-AND-SHIFT** lenses are popular among landscape photographers as they allow you to keep the lens set to its optimum aperture of f/8 or f/11 for maximum image quality, but achieve a depth-of-field effect equivalent to a much smaller aperture with a non-tilt lens. This is possible because the lens can be tilted down without moving the camera position, so the plane of focus is angled relative to the image plane. Objects at different distances from the camera can then be recorded in sharp focus, even at a relatively wide aperture. It is essentially the same idea as using front tilt on a view or field camera.

Canon makes four tilt-and-shift lenses – 17mm, 24mm, 45mm and 90mm – with prices from £1,100–£1,870. Nikon makes three – 24mm, 45mm and 85mm – with prices from £1,350–£1,475. There's also a manual-focus 24mm f/3.5 tilt-and-shift lens from Samyang in Canon, Nikon, Sony and Pentax for £950 (tested in AP 6 July).

The wider focal lengths are the most useful for landscape photography, and although these lenses are expensive, if you want to have ultimate control over depth of field, it's worth considering one.



## ASSESSING DEPTH OF FIELD

**THE ONLY** way to assess depth of field before a shot is to use your camera's depth-of-field preview button. When pressed, it closes the lens down to the aperture set so you can see which areas will be recorded in focus. The problem is with a small aperture, such as f/11 or f/16, the viewfinder goes dark because the aperture doesn't let much light in, so you need to keep your eye to the viewfinder to allow it to adapt to the darkness until you can see the image more clearly – even then it's not ideal!

A better way is to take a shot, enlarge the image on your camera's preview screen as much as you can, then scroll from top to bottom, side to side and corner to corner to make sure everything is sharp. This isn't ideal if the light is changing and you may not get a chance to reshoot, but usually you won't be in such a hurry. In bright light the preview screen can also be tricky to see. Overcome that using an LCD loupe such as the Hoodman HoodLoupe 3.0 or 3.2 or Seagull LCD Viewfinder.

## SOFTWARE SOLUTIONS

**IF USING** hyperfocal focusing doesn't give you the depth of field you need, you could turn to modern digital technology instead and use focus stacking.

This technique is becoming increasingly popular in macro photography, where depth of field is almost non-existent, but it can also be used for landscape photography in situations where you want to include near foreground for creative effect, or if you are using a telephoto lens to compress perspective but cannot get everything in sharp focus.

All you do is take a sequence of shots starting with the lens focused on the nearest foreground and ending with it focused on infinity, then blend them so all the sharp areas are combined in a single image. You can do this with your lens set to its optimum aperture (usually f/8 or f/11) too, to maximise image quality, so as well as achieving massive depth of field, the shot will also be pin-sharp.

If you have Photoshop, you can use it to focus stack images. Alternatively,

focus-stacking software is available, such as Zerene Stacker ([www.zerenesystems.com](http://www.zerenesystems.com)), Helicon Focus ([www.heliconsoft.com](http://www.heliconsoft.com)) and CombineZM ([www.hadleyweb.pwp.blueyonder.co.uk](http://www.hadleyweb.pwp.blueyonder.co.uk)).

If you take a shot that isn't sharp from front to back, there isn't really any way to make the soft bits sharper. There are various plug-ins available that *claim* to get rid of out-of-focus blur, but they have limited success. One of the best is Focus Magic ([www.focusmagic.com](http://www.focusmagic.com)). However, it can't perform miracles, so you should strive to make sure you achieve front-to-back sharpness in the first place by mounting your camera on a tripod and focusing manually. Then use hyperfocal focusing to give you the depth of field you need without having to stop your lens down to the minimum aperture, and checking the image carefully on your camera's preview screen so you can be sure everything is sharp before it's too late to reshoot. If you do that, you should never have problems with depth of field again! **AP**

# Improve your photography

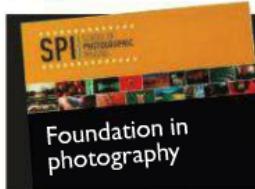


From this to this

- Study in your own time
- Receive detailed feedback from a professional tutor
- Students are assigned a personal tutor
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum



*'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably'* Gill Golding

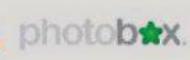
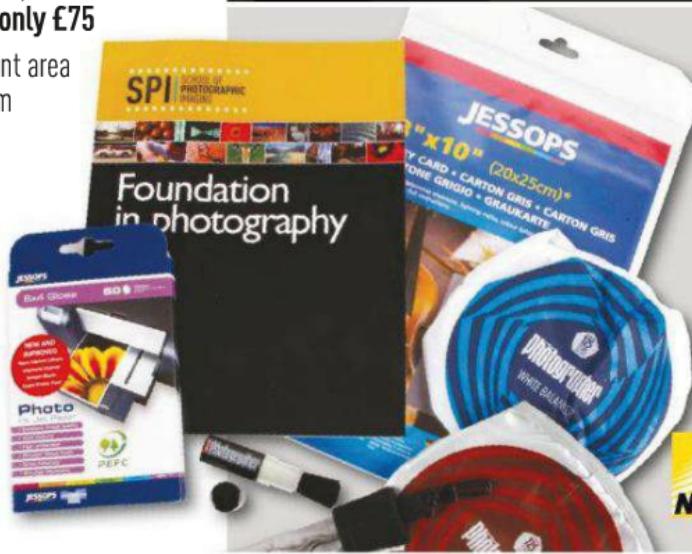


## FOUNDATION IN PHOTOGRAPHY

COURSE FEES ONLY  
**£299**

COURSE LEVEL **BEGINNER/INTERMEDIATE**

- Winning composition
- Landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens



For detailed course contents or to enrol call **0203 148 4326** or visit **WWW.SPI-PHOTOGRAPHY-COURSES.COM**

Please quote  
ref: SPI008

# Ask AP

Let the AP team answer your photographic queries

## BAGS ON TEST

**Q** Has AP ever tested a Tamrac Evolution 8 sling backpack? I have looked in quite a few issues, but I can't see anything. If you haven't, is there any chance of doing a review on one as soon as possible? Thanks! **John Hall**

**A** Unfortunately, John, we haven't reviewed Tamrac's Evolution 8, and 'testing to order' isn't a service we can offer right now. However, we did test six sling backpacks in *Testbench: Six of the Best* in AP 22 June. The makes included Manfrotto, Lowepro, Kata, ThinkTank, Vanguard and Tamrac, but in this case the Jazz 76.

Bags are a surprisingly personal choice, so the best I can suggest is that you find a stockist near you and go take a look for yourself. I'd take as much of your 'main' kit with you as you would expect to carry (camera, lenses and flash – don't worry unduly about cleaning cloths and batteries) and simply see if it all fits comfortably. More importantly, is the bag itself

comfortable when it's fully loaded and on your back? Also, is your kit easily accessible? Only you know what you want and need from the bag, so you are your own best reviewer in this instance. **Chris Gatcum**



## HISTORICAL PRICES

**Q** I have just bought a used Yashica FR1, and out of interest have tried, without success, to find the original price in the UK. Can you help? **Richard Bond**

**A** The Yashica FR1 was an electronically controlled SLR using the Contax/Yashica bayonet lens mount, which was made between 1977 and 1981. It was marketed to serious amateurs and as a second camera for professionals using Contax RTS equipment, and provided automatic exposure in either shutter priority or aperture priority mode, as well as manual control.

My library of ancient AP issues provided several answers regarding the original price of a the FR1, which was normally sold with either a 55mm f/2 Yashica DSB lens, or an f/1.9 or f/1.7 lens of the same focal length. In AP 3 November 1979, Photo Discount was offering the FR1 with f/1.9 lens at £199.92, Capital Cameras in Crawley asked £149.95 for an FR1 with 55mm f/2 lens and

Crescent Cameras in London listed the FR1 with 55mm f/2 lens at £198.46, or with the faster f/1.7 lens at £222.22. I have no idea what the manufacturer's list price was, but it is clear that the camera market was hugely competitive in 1979.

**Ivor Matanle**

● Incidentally, £150–£225 in 1979 would be approximately £500–£750 in today's economic climate, according to the inflation calculator at [www.fxtop.com](http://www.fxtop.com).

**Chris Gatcum**



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via [twitter](https://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

### ZOOM LENS VS TELECONVERTER

**Q** I recently bought a Canon EOS 650D with 18–55mm and 55–250mm lenses. I love its speed and sharpness, but as my main interest is aviation photography I feel I need more reach. In the days of film I used a Sigma 170–500mm lens, but have also seen a Tamron 200–500mm lens advertised. It seems like a good lens for my needs, but now I cannot find one for sale.

Instead of buying another lens, could I use a 2x converter instead? Would it still give me the speed and pin-sharp images I'm used to getting?

I do have an old Centon 500mm mirror lens, and was told that with an M42 mount I'd be able to use it. However, after buying an M42 AF Confirm mount I find I cannot, as the camera wants firmware for it. Can I get round this problem? **John Spencer**

**A** First, you can forget about your 500mm Centon lens and an M42 adapter, and the same goes for using a 2x teleconverter with your 55–250mm lens. Yes, these are both potential low-cost options for extending your focal-length range (assuming you resolved the issue with the M42 adapter), but neither will do you any favours in terms of image quality.

Your initial thought, a longer-focal-length lens, is by far the best option. In terms of super-telephoto zooms, there are probably three third-party lenses you can consider. These are the Sigma APO 50–500mm f/4.5–6.3 DG OS HSM (around £1,000, and often known as the 'Bigma'); the Sigma

## FROM THE AP FORUM

### Scanner and Windows 8

**Hwntws** asks My computer decided to pack up recently and I had to buy a new one. The trouble is, it runs Windows 8 and it won't recognise my Epson Perfection 3200 Photo scanner. I've tried downloading the

# AP GLOSSARY

## MIRROR LENS

Mirror lenses, or 'catadioptric' lenses, have tended to be on the periphery of camera optics. The premise is simple: rather than relying solely on multiple glass elements, mirrors are also used to direct the light through the lens. Light entering the lens does so through a front element that has an opaque disc at its centre, creating a 'doughnut-shaped' opening at the front of the lens. The light travels to the back of the lens, but instead of entering the camera body it is reflected by a mirror back towards the front lens element. Here it is reflected by another mirror (the opaque disc at the centre of the front element), and then bounced back into the camera. As a result of this 'double bounce', long focal lengths can be achieved in a compact design, so mirror lenses are physically far shorter than an element-based

telephoto lens of the same focal length. The minimal number of glass elements also makes them significantly lighter and cheaper to manufacture.

However, there are drawbacks, most notably in the area where you would want it most – image quality. The design of the lens means that it has to have a fixed aperture (typically f/8 or f/11), which significantly limits creativity. In addition, the lack of glass lens elements means that chromatic aberrations are barely controlled, and the overall resolution of the lens is limited. Mirror lenses never delivered 'great' image quality on film, and this is compounded by the demands of high-resolution digital sensors. A further unique characteristic is the shape of out of focus highlights, which take on a distinct 'doughnut' shape that echoes the front of the lens.

APO 150-500mm f/5-6.3 DG OS HSM (around £750); and the Tamron SP AF 200-500mm f/5-6.3 Di LD [IF] (around £870). I'm surprised you're struggling to find a Tamron 200-500mm, though, they're definitely available in the UK from some of AP's regular advertisers.

Obviously, there are options from Canon as well, and in terms of which is best there are pros and cons for each. Unless money is no object there will be trade-offs in terms of image quality, specification and price, and there's simply not the space to go through all the various options here. I suggest you check out the reviews to narrow down the list and then try to find a store local to you that stocks some or all of your chosen lenses, or is willing to get them in for you to look at. Then try them out and see which one you like best. **Chris Gatcum**

latest drivers, but to no avail. Does anyone know if there's a way for me to keep using my scanner? I hope that I don't have to buy a new scanner, but if it comes to it I'll have to. If that's the case, can anyone recommend a scanner that will run on Windows 8 and give good results from slides and negatives, plus the normal scanning of documents?

**thornrider replies** This happens to all scanner users in the end because the manufacturer stops supporting models beyond a certain version of the operating system. However, all is not lost and you don't need a new scanner. SilverFast in Germany makes software for every scanner

### THE LOSSY OPTION

**Q** I convert raw files from my Nikon D5100 to DNG format using Adobe Lightroom. I've upgraded to version 5 and noticed there's a 'Lossy DNG' option. Why would I use this? **Peter Price**

**A** I don't mean to be obtuse, but why would you want to? If you're going to the trouble of shooting raw files, presumably for image quality, it would be odd to discard some of the detail deliberately. The only obvious benefit is that lossy DNG files will take up less space on your hard drive. Admittedly, you may not see a much difference between lossy and lossless DNG files, but if you're shooting raw you should archive the best digital negatives you can, whether the original NEF files or 'full-sized' DNGs. **Chris Gatcum**

on every operating system ([www.silverfast.com](http://www.silverfast.com)), I recommend SilverFast SE Plus 8. I have used SilverFast for five years with constant free updates, and the company makes most of the software for commercial scanners, too.

**El\_Sid replies** An alternative to Silverfast could be Vuescan from Hamrick Software ([www.hamrick.com](http://www.hamrick.com)). It does pretty much the same thing and supports a huge number of older scanner models.

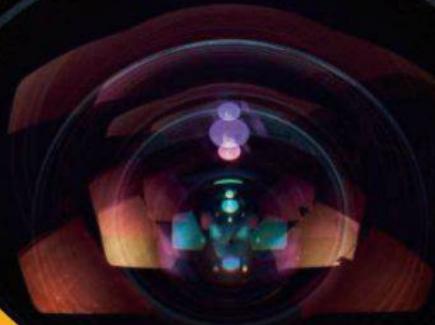
**LargeFormat replies** Vuescan is my program of choice. I have been completely satisfied with it.

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

# In next week's AP

## On sale Tuesday 16 July

# LENS SPECIAL!



### ON TEST

## THE FAMOUS 50MM

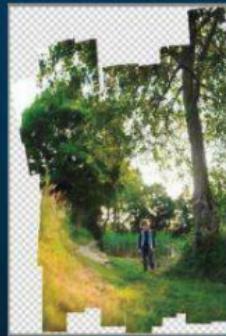
**Richard Sibley** and **Andrew Sydenham** test 12 lenses of this iconic focal length



### TOP TEN

## MY FAVOURITE LENS

**Jon Stapley** talks to ten photographers about the lenses they swear by



### TECHNIQUE

## THE BRENIZER METHOD

**Chris Gatcum** looks at a DOF technique that will transform your telephoto images

### CLASSICS TO USE

## BRONICA ETR TLR

**Ivor Matanle** looks at this esteemed family of TLRs



## YES! I WOULD LIKE TO SUBSCRIBE TO AMATEUR PHOTOGRAPHER AND SAVE UP TO 35%

### UK OFFERS

- Direct Debit: £23.49 every 3 months - full price of £36.39, saving you £50 over the year
- 2 years: 102 issues £188.99 - full price of £291.10, saving you £102
- 1 year: 51 issues £100.99 - full price of £145.55, saving you £44

Overseas readers SAVE 19%

### YOUR DETAILS

Mr/Mrs/Ms/Miss: Forename: \_\_\_\_\_  
Surname: \_\_\_\_\_

If you'd like to receive emails from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our magazine research via email, please include your email below.

Email: \_\_\_\_\_

Address: \_\_\_\_\_  
Postcode: \_\_\_\_\_

Home Tel No. (incl. area code): \_\_\_\_\_

Would you like to receive messages to your mobile from IPC & Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here

Mobile: \_\_\_\_\_

Year of Birth: 

1	2	3	4	5	6	7	8	9	0
---	---	---	---	---	---	---	---	---	---

### I WOULD LIKE TO SEND A GIFT TO

Please ensure you also complete 'Your Details' section above. To give more than one subscription, please supply addresses on a separate sheet.

Mr/Mrs/Ms/Miss: Forename: \_\_\_\_\_  
Surname: \_\_\_\_\_

Address: \_\_\_\_\_  
Postcode: \_\_\_\_\_

If the person you're buying this subscription for is under 18, please add their date of birth below.  
Year of Birth: 

1	2	3	4	5	6	7	8	9	0
---	---	---	---	---	---	---	---	---	---

### CHOOSE YOUR METHOD OF PAYMENT

Cheque/postal order made payable to IPC Media Ltd. for £\_\_\_\_\_

Credit Card:  Amex  Visa  VisaDebit  Mastercard  Maestro (UK only)

Card No.:

Start Date: 



 Maestro only Issue No.: 



 Maestro only Expiry Date:

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

(I am over 18)

I would like to pay £23.49 by quarterly Direct Debit  
(complete details below)

### Direct Debit Instructions

For office use only Originator's Reference - 764 221



Name of bank: \_\_\_\_\_

Address of bank: \_\_\_\_\_  
Postcode: \_\_\_\_\_

Name of account holder: \_\_\_\_\_  
Acct no: 



 Sort code:

### INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay IPC Media Ltd. Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

(I am over 18)

\*When you subscribe by UK direct debit, Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to 4 weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 30.07.2013. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: [ipcsubs@quadraentsubs.com](mailto:ipcsubs@quadraentsubs.com).

Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media. IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. IPC Media who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here.

7 TOP TOUGH COMPACT CAMERAS REVEALED  
FREEZE, DROP AND WATERPROOF MODELS  
Saturday 27 April 2013

amateur  
**photographer**  
www.amateurphotographer.co.uk

PANASONIC LUMIX  
**DMC-G**  
The compact system camera that

HANDS-ON REVIEW - PANASONIC LUMIX GF6  
LUMIX GF6 LUMIX G

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE  
The smallest and lightest

**EOS 100**  
CANON

RETOUCHER'S GUIDE: SOFTWARE ATMOSPHERIC LOW-KEY BLACK AND

amateur  
**photographer**  
www.amateurphotographer.co.uk

SPECIAL ISSUE EXCITING & DYNAMIC TECHNIQUES  
TO IMPROVE YOUR PHOTOGRAPHY  
Saturday 8 June 2013

amateur  
**photographer**  
www.amateurphotographer.co.uk

TAKE YOUR PHOTOGRAPHY TO NEW LIMITS

£2.75  
SIX OF THE BEST 9-10EV neutral density filters  
SNATCHING THE MOMENT High-speed techniques for amazing action images  
Create dynamic compositions  
Making structures, shapes and angles work in your street pictures

amateur  
**photographer**  
www.amateurphotographer.co.uk

WIN £2,000 OF PRIZES  
Enter our photo competition  
APPLY 5: floral still life

amateur  
**photographer**  
www.amateurphotographer.co.uk

## 3 EASY WAYS TO SUBSCRIBE:

Complete the form & send to Amateur Photographer Subscriptions:

UK: FREEPOST CY1061, Haywards Heath, West Sussex RH16 3BR. (No stamp required)

OVERSEAS: PO Box 272, Haywards Heath, West Sussex, RH16 3FS, UK. (please attach correct postage)

# SUBSCRIBE TODAY AND SAVE OVER

# £50\*

**PAY JUST  
£1.84 ~~£2.80~~  
AN ISSUE**



## MORE GREAT REASONS TO SUBSCRIBE...

- NEVER MISS AN ISSUE
- ENJOY CONVENIENT HOME DELIVERY EVERY WEEK
- HUGE SAVINGS OFF THE COVER PRICE

\* WHEN YOU PAY BY QUARTERLY DIRECT DEBIT



[amateurphotographersubs.co.uk/iapmx](http://amateurphotographersubs.co.uk/iapmx)



**Call 0844 848 0848**

and quote code **14M**

Call: +44 330 3330 233 (from outside the UK)  
Lines open 8am and 9pm UK time, 7 days a week

THE DIRECT DEBIT GUARANTEE - This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit, IPC Media Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by IPC Media Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society. If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

# amateur Photographer

**GET IT ON THE MOVE**

Download it for iPad today!



Download on the  
App Store

Google play

kindle fire

nook  
by Barnes & Noble

zinio™



# Panasonic Lumix DMC-LF1

With an electronic viewfinder, 12.1-million-pixel sensor and a 28-200mm zoom lens, the Panasonic Lumix DMC-LF1 ought to shake up the advanced compact market



**Richard Sibley**  
Technical editor

**THERE** have been a number of premium compact cameras appearing on the 'high street' recently. The latest is the Panasonic Lumix DMC-LF1, which was unveiled at the launch of the Lumix DMC-G6 and GF6 micro four thirds cameras in March this year. The LF1 follows Panasonic's successful LX-series cameras in using a slightly larger 1/1.7in sensor. However, where the LX7 has a 3.8x zoom lens, the new LF1 sports a 7.1x model.

This is a moderate zoom compared to those found on most other travel compact cameras, such as the 30x zoom of the Sony Cyber-shot DSC-HX50. The LF1 lens does have an f/2 aperture setting at its widest focal length but clearly, for Panasonic, what

defines the camera is the combination of the zoom with the larger-than-normal sensor.

## FEATURES

The LF1 is built around a 12.1-million-pixel, 1/1.7in (7.6x5.7mm) Live MOS sensor, with ISO 80-12,800 sensitivity settings. This sensor is the same size as those in cameras such as the Panasonic Lumix DMC-LX7, Canon PowerShot G15 and the Nikon Coolpix P7700. However, while it may be a bit bigger than standard compact camera sensors, it is still small compared to those in compact system cameras or DSLRs, and like its competitors, Panasonic has kept resolution comparatively low. This move should hold noise at bay, allowing the LF1 to appeal to those who care more about the finesse of image quality than the numbers on the spec sheet.

Images measure 4000x3000 pixels and can be saved as either raw or JPEG images, at a rate of up to 10fps when shooting

## AT A GLANCE

- 12.1-million-pixel Live MOS sensor
- ISO 80-12,800
- 28-200mm (equivalent) f/2-5.9, 7.1x zoom lens
- 3in 920,000-dot screen
- 200,000-dot EVF
- Wi-Fi with NFC
- Street price around £370

full-resolution JPEG files. Like other recent Panasonic cameras, the LF1 features Wi-Fi connectivity – it can be connected to wireless devices either manually, or via Near Field Communication (NFC).

Although the 28-200mm (equivalent) 7.1x zoom lens does not cover the focal range of some other recent travel compacts, stabilisation is still needed at the longest setting. I found the stabilisation works well and it was possible to shoot sharp images at around 1/30sec. Zooming from wide to the maximum 7.1x setting takes around 2.5secs, which is reasonable.

**8/10**

## BUILD AND HANDLING

The body of the Lumix DMC-LF1 is sleek, stylish and reminiscent of the Sony Cyber-shot DSC-RX100; its small size means you can keep it about your person without feeling encumbered. The zoom retracts to a good size, with the rotating outer bevel adding just a millimetre or two to the camera's width.

The layout holds no surprises, with everything placed in a fairly standard location. The rotating ring around the lens is now a common sight on many advanced compact cameras, and it

**'Attempts to recover details from very dark shadows results in too little detail and some noise'**

 is equally at home here on the LF1. It can be used to quickly adjust a number of exposure settings, though I found it most useful when set to adjust the aperture or exposure compensation.

Despite its ease of use, a few things could be changed to further enhance the camera's handling. First, I would swap the quick menu button with the menu/set button. The quick menu allows fast access to regularly used shooting settings, so I think it should be in the centre of the main control dial, while the comprehensive menu, which is used less, should be placed more out of the way.

With regard to the main menu itself, I don't like the four main large icons that serve as the entry point into the sub-menus. I would rather that the icons and sub-menus be at the side or top of the screen, with the main menu content at the side. This would make it far easier to scroll through the various options, particularly when you are unsure which sub-menu contains the item you are looking for.

However, I am nitpicking, and generally there are no real issues. The electronic viewfinder switch is clearly visible next to the Wi-Fi button. I found that connecting Wi-Fi, even without the NFC technology, was straightforward and quick, and being able to view the screen remotely on my iPhone was a very neat feature, particularly as it allowed me to operate the zoom lens remotely.

**8/10** 

#### METERING

There is a very little to complain about when it comes to evaluative metering. The LF1 performs well in both bright and overcast light and, if I have anything to moan about, it would be that images taken in a dim woodland actually looked a little too bright.

When I did have to adjust images it was only to dial in 0.3-0.7EV. But what is more important is that the evaluative metering is predictable and doesn't do anything out of the ordinary, making it easy to anticipate and correct when needed. Centreweighted and spot metering are also on hand should you encounter a situation that's too tricky for the evaluative multi-metering mode.

**8/10** 

#### DYNAMIC RANGE

The sensor on the LF1 may be larger than average, but it isn't big enough to propel its dynamic range into DSLR territory. In overcast conditions, blown-out skies can be an issue, and attempts to recover detail from very dark shadows result in too little detail and some noise. However, with

# Facts & figures

RRP	£374.99
Sensor	1/1.7in (7.6 x 5.7mm) High Sensitivity MOS sensor with 12.1 million effective pixels
Output size	4000 x 3000 pixels
File format	Raw, raw+fine, raw+standard, fine, standard
Compression	2-stage JPEG
Colour space	sRGB
Shutter speeds	Approx 250-1/4000sec (15secs / 30secs / 60secs in starry sky mode)
Max flash sync	1/2000sec
Lens	Leica DC Vario-Summicron f/2.0 - 5.6 (28-200mm equivalent)
ISO	Auto, i.ISO, 80-12,800 (extended)
Exposure modes	Program AE, aperture priority AE, shutter priority AE, manual
Metering system	Intelligent multiple, centreweighted, spot
Exposure comp	1/3EV steps, ±2EV
White balance	Auto, plus 5 presets and manual
Drive mode	10fps for 12 images, 5fps with AF tracking
LCD	3in TFT LCD with 920,000 dots
Focusing modes	Normal, AF macro, macro zoom, MF, quick AF on/off, continuous AF (only for motion picture), manual focus, AF area select, AF tracking
AF points	23 areas
Colour modes	6 colour modes plus custom mode
Viewfinder	No, optional EVF or optical viewfinder
AF assist	Yes
Hotshoe	No
Built-in flash	Yes
Video	1920 x 1080 pixels, 50i AVCHD
Memory card	SD memory card, SDHC memory card, SDXC memory card
Power	Rechargeable Li-Ion battery pack (250 shots rated)
Connectivity	USB 2.0 Hi-Speed
Weight	170g (without battery and SD memory card)
Dimensions	110.5 x 67.1 x 45.6mm

**Panasonic**, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852. Website: [www.panasonic.co.uk](http://www.panasonic.co.uk)

careful handling the LF1 has a wide enough dynamic range in which to work comfortably, and is certainly as good as its competitors.

**8/10** 

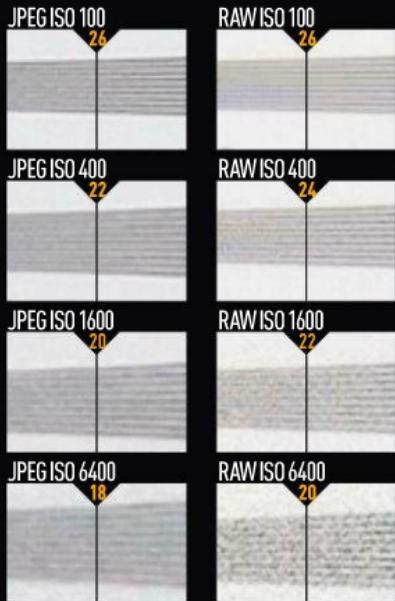
#### AUTOFOCUS

There is a variety of focusing modes on the LF1, but for most of the test I had the camera set to AF area mode, which offers a choice of four different sizes. When the smallest area is selected there are 693 available AF-point positions, but these don't quite stretch to the corner of the frame.



## RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 50mm focal length. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



However, as few photographers will wish to focus on subjects at the very edge, this shouldn't be an issue.

Face detection, focus tracking and automatic 23 area focusing is also available, with focus tracking the most useful. I found focusing to be very snappy, with the full-time AF continuously sliding the AF into focus as you are moving the camera. This often meant that by the time I had composed a shot, the camera had already focused, again giving the feel of near-instant focusing.

**8/10** 



28mm



200mm

Left: The 28-200mm zoom lens offers a nice working range that is ideal for travel photography

Right: The macro mode works well and the f/2 aperture offers a reasonably shallow depth of field when shooting this close

Below: When shooting at the 200mm equivalent setting I was able to get close enough to this fox cub to take a shot



As you would expect from Panasonic, video capture is well covered in the LF1, with the camera capable of shooting full HD, 1920x1080-pixel interlaced footage at 50 frames per second. The quality of video capture is very good, showing no sign of sensor wobble unless extremely fast panning is attempted. Audio is recorded in stereo, and there is a mini HDMI socket so that video footage and images can be displayed on a TV. **AP**

## WHITE BALANCE AND COLOUR

As with the metering, there is little to report here. The AWB setting worked well, though perhaps a little too neutral at times, but that is about the only complaint. There are enough white balance settings to choose from, and in its default setting the colours created by the camera are bright and vibrant without being too saturated.

8/10

## NOISE, RESOLUTION AND SENSITIVITY

There is scant luminance noise at low sensitivities, and colour noise is nowhere to be seen. In fact, the LF1 does a great job of keeping colour noise to a minimum throughout its entire sensitivity range. Unfortunately, though, luminance noise is very apparent in JPEGs at ISO 400 and above, with some reduction having obviously taken place. Images at ISO 400 have a slightly smudged appearance akin to oil paintings, with strong sharp lines along edges but lacking in texture in other areas.

In terms of detail resolution, the LF1 behaves as we would expect a 12.1-million-pixel compact camera sensor to. It reaches around 24 on our chart, with much more detail to be prised from the raw files than the JPEGs. Similarly, noise is far easier to control, with colour noise eradicated at virtually all sensitivity settings.

Luminance noise is actually better left alone, to retain detail in the image, and I would recommend that most photographers keep the LF1 set to between ISO 80 and 400, particularly if shooting JPEGs. Beyond this, quite a lot of detail is lost, though ISO 800 can produce good results from raw files. As usual, the settings beyond this, particularly the highest two, should only be used as a last resort.

25/30

## VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Although Panasonic should be praised for

the addition of an electronic viewfinder, it is not of the quality we have come to expect in recent years. For instance, at 0.2in it is fairly small, especially compared to the EVFs in CSCs and DSLR-type cameras. At just 200,000 dots, the EVF also has a very low resolution. If anything, this EVF is most like those we used to see a few years ago, in video or bridge cameras. While it is OK for composition, and certainly bright enough, looking through the viewfinder even slightly off axis results in red, green and blue lines and dots becoming visible, almost looking like chromatic aberration. Also, the dots that make up the screen can be easily seen. So while Panasonic has done well to cram in a viewfinder at all, I hope the company's future compacts will come equipped with better models.

Pressing the LVF button on the rear of the camera switches between the EVF and the rear LCD screen. It is a shame that an eye sensor hasn't been included to do this automatically. The rear screen itself is good for a compact camera, with the 3in screen having a resolution of 920,000 dots, a good viewing angle, and, as the LCD panel sits very close to its glass covering, the screen is bright and clear and the effect of reflections is reduced.



## Verdict

**PANASONIC'S** Lumix DMC-LF1 is certainly a *good* camera but it is up against many *excellent* advanced compact cameras, so it may struggle to find its own place in the market. Obviously, the 7.1x zoom lens and electronic viewfinder are the defining features, but while an EVF is something I hope to see in more cameras, the resolution of this one is very low and the viewfinder window small. I don't think anyone will use the EVF by default, but instead only when it is too bright for the screen to be properly seen. Similarly, while the 7.1x zoom in a tiny body is in itself a great feat of engineering, the Sony Cyber-shot DSC-HX50 carries a 30x zoom lens and is only a little larger.

As for image quality, while it is good it is not exceptional, and doesn't quite justify the £379 price tag. While the LF1 is a good option for those who want an all-round compact camera and travel companion with advanced features, with such models as the Fujifilm FinePix X20 and Sony Cyber-shot DSC-RX100 only costing around £70 more, any buyers may be better off spending that little bit extra.

Amateur  
Photographer

Tested as an  
Advanced compact  
Rated Very good

81%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	25/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

Professor  
Newman  
explains...

# Practical colour profiling

There's no room for trial and error in colour management, says **Professor Bob Newman**. You need a systematic approach

**THERE** is nothing at all wrong with a workflow that starts and ends with the manufacturer's processing. However, some people want or need to take more control of aspects of their workflow, particularly colour management. There may be many reasons for this – such as a requirement for consistent results across a range of equipment, possibly from different vendors. Others have developed their own colour style, and want transferability to new equipment. Still others are working for clients who demand compliance with in-house standards. Whatever the reason for taking the plunge into colour management, it is worthwhile taking it systematically – it is one area where trial and error can take a very long time to produce good results.

## THE BASICS OF COLOUR

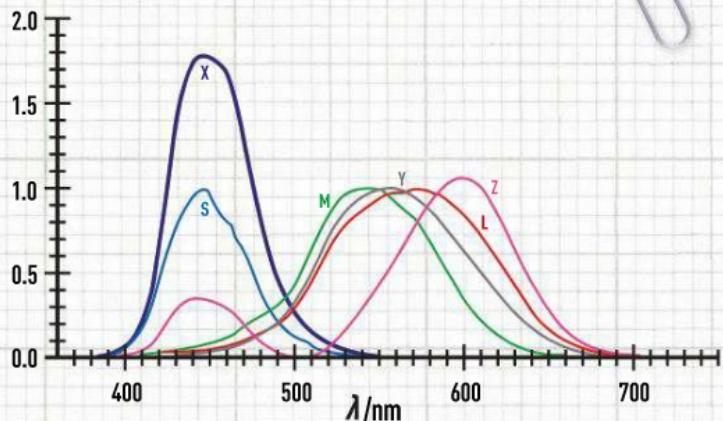
The basis of colour in photographic reproduction is the application of notionally separate stimuli to the three different colour receptors in the eye, the 'cones'. Each has a different response to light across the visible wavelength range, as shown in figure 1. Essentially, each receptor gives a single response that says 'the total amount of light in the frequency range is this much'. Thus we judge colour as a combination of three values, which are conventionally called 'red', 'green' and 'blue'. Any distribution of light spectral power that produces the same values for 'red', 'green' and 'blue' will look to be the same colour, no matter if they are very different in actual make up. Therefore, the job of colour photography is to 'record' those three values (known as 'tri-stimulus values') using a camera, and then create an equivalent stimulus for the viewer, with whatever output device is used.

## COLOUR SPACES

A set of colours each defined by three separate values defines a 'three-dimensional' space. Imagining that the three stimuli form the edges of a cuboid, we can see that the size of our 'colour space' is defined by the 'size' of the edges of the cuboid. By assigning a set of numbers to represent a range of stimulus values, we arrive at a 'colour model'. The total range of recordable colours is called the 'gamut'.

Another interesting mathematical property of this three-dimensional representation is that the direction of the

Fig 1



The response of the CIE XYZ primary colours, compared with the response of the three types of cone in the eye, L (red), M (green) and S (blue). The XYZ space also accounts for the perceptual effects of the rods, the luminance detectors in the eye

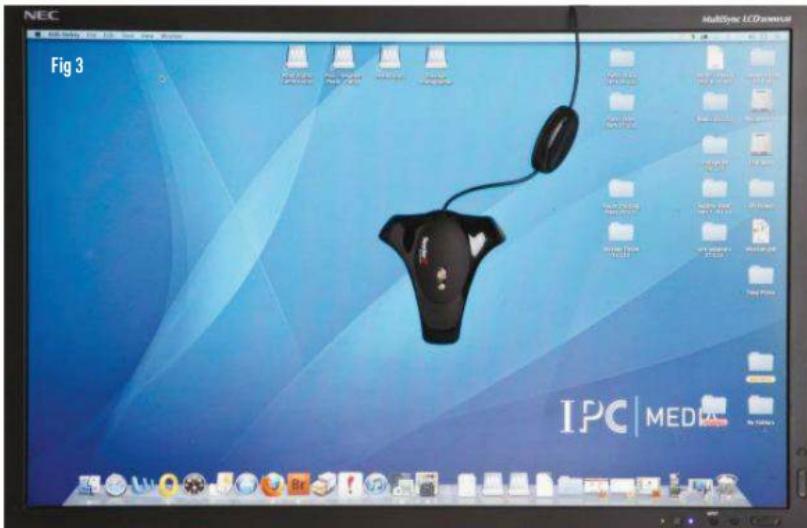
three axes does not affect the ability to define separate colours. Thus mathematical transforms can be performed to rotate the axes in different directions, so the three values we use do not have to represent 'red', 'green' and 'blue'. In fact, there are advantages if they do not. One of the properties needed for image editing is that changes in one colour 'channel' cause a predictable effect – for instance, making the image 'redder' always has a reddening effect, which will not be the case for all colour spaces. The formative work on colour undertaken in 1932 by the International Commission on Illumination (CIE) defined standard colours in terms of an 'XYZ' space, where 'Y' corresponds to

the 'luminance' function, thus being usable in one-colour (monochrome) systems to give an accurate representation of apparent brightness. 'Y' is in fact close to the eye's green response. A more predictable variant of XYZ is 'CIE Lab', where 'L' is 'lightness' – broadly corresponding to luminance or 'Y' – and 'a' and 'b' are 'opponent' channels, green-magenta and blue-yellow. Lab has a huge gamut, larger than the colour capability of the eye, and is thus a useful colour space in which to perform colour manipulations without losing information. Other commonly used standard colour spaces are sRGB (the space used in the web and for most electronic reproduction), Adobe RGB (designed for print

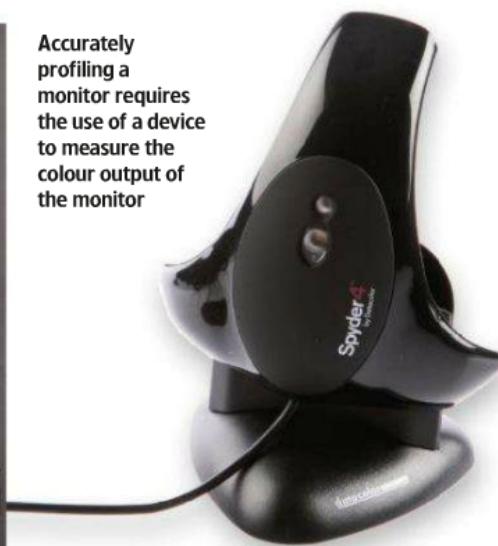
Fig 2



Colour profiling a camera requires a standard colour target, such as this Getrag Macbeth chart



Accurately profiling a monitor requires the use of a device to measure the colour output of the monitor



reproduction) and ProPhoto RGB. Of these three, sRGB has the smallest gamut and ProPhoto the largest (thought not as large as Lab).

## COLOUR WORKFLOW

We can now begin to understand the role of colour spaces in a real-life workflow. End to end, a photographer will work with at least three colour spaces. Two of these are arbitrary, defined by the physical operation of the capture and output devices. Here the 'direction' of the axes in the space are determined by the characteristics of dyes, used for the colour filters in the camera or LCD display, or the inks in the printer. At this stage, it is worthwhile noting that if you change a printer's inks, you change its colour space. The third space will be a defined, standard space used in the processing and post-processing. Three is the minimum, but there may be more – for instance one might wish to preview a printed image on a computer screen, in which case both devices' colour space need to be included. Moreover, a normal workflow will include transformations between colour spaces in processing.

These transformations are made with reference to a standardised colour space, typically CIE Lab. Transformations are made using a mapping from values in the source space to values in the destination space, usually called a 'colour profile'. So, a transformation from a camera's native RGB space to, for instance, Adobe RGB will often be made by a transformation to CIE Lab, followed by a further transformation to Adobe RGB. CIE Lab is used as a 'profile connection space'. The reason for using Lab is that its gamut is so large it includes most commonly used spaces. If a colour in the source space does not exist in the destination space then the issue must be resolved, and the way it is done is with respect to a 'rendering intent', usually 'relative colorimetric' or 'perceptual'. In

relative colorimetric, the colours that are out of gamut in the destination space are simply mapped to the nearest in-gamut colour, so it's like clipping the larger gamut to the smaller one. Conversely, perceptual shrinks the whole of the larger gamut to fit the smaller, moving all the colours but maintaining their relationships to each other.

## PROFILING

The alert reader will have realised that most of the workflow uses well-defined colour spaces, with already defined profiles to move between them. If you are content to go with manufacturer's preferences, cameras, printers and monitors are the same, they come with the manufacturer's profiles to translate to and from the standard colour spaces. However, if you want to take control yourself, and ensure a consistent colour response between these devices, or even something different from the manufacturer's preference, you can do so. In outline, here's how.

First, you need to create an International Camera Consortium (ICC) colour profile for the device. You will need hardware and software to do this. To profile the camera, the hardware you require is a colour chart of known colours – such as the well-known Gretag MacBeth chart (figure 2). Since the colour of the light affects colour rendition you will need to make a profile for each light source you use and take care that the chart is evenly illuminated by this light source – this is indeed one reason for custom profiling, to get an exact profile for your light. The next step is to process that image with a colour management system (open source ones Argyll CMS, [www.argyllcms.com](http://www.argyllcms.com), and LPROF CMS [www.lprof.sourceforge.net](http://www.lprof.sourceforge.net), commercial ones include ColorEyes or for Adobe users DNG Profile Editor) following the instructions for your chosen tool. The result is an ICC profile (or Adobe proprietary one), which you can use with your raw conversion tool of choice,

loading it as the default for that camera/light combination. Again, follow the instructions for your tool of choice.

Accurate profiling of monitors requires a tool to read the colours emitted by them. Popular tools include Xrite ColorMunki and DataColor Spyder (figure 3). These are pretty expensive, but for soft proofing, an unprofiled monitor is not very useful. The tools come with software and instructions, so simply follow those.

Profiling your printer is best done using a postal profiling service. Ideally, you should produce a new profile for each ink set and paper type you use. The company providing the service will give a standard test file to print on your printer (using your preferred set of inks and paper) and you post the print to them. They then scan it on a calibrated scanner and produce an ICC profile for your use. With profiled cameras, monitors and printers, you can be sure your workflow will produce consistent colour results. **AP**

## BOB NEWMAN



originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



We stock: Canson, Hahnemühle, Permajet, Epson, Hawk Mountain, Ilford, Innova, Fotospeed, Somerset, FujiFilm, Kodak, Museo & Imajet.  
SEE SIX OF THE BEST TEST P42-43

Call 01892 771245 or email [sales@onlinpaper.co.uk](mailto:sales@onlinpaper.co.uk)

Like us on Facebook for more great offers

The whole range in stock for next day delivery

Bockingford, Somerset Enhanced, new Photo Satin

Platine Fibre Rag, HiGloss and the new HD Canvas

Silver Rag, Portfolio and the super Dmax, Museo Max

Gloss, Pearl, Fine Art papers and quick delivery

Platinum Baryta and the new Natural Textured

The whole range at fantastic web prices

**FREE UK DELIVERY ON ALL ORDERS TILL JULY 31ST...  
CHECKOUT CODE AP07**

# Marketplace

## Dealer and Classified Guide

To advertise please call 0207 261 6848 Fax 0207 261 6579 e-mail [dave\\_stone@ipcmedia.com](mailto:dave_stone@ipcmedia.com)

### Index to advertisers

Ace Cameras & Optics .....	62	London Camera Exchange .....	20,38
Cameraworld .....	64-67	Mifsud Photographic .....	76-77
Camtech .....	63	Morco Ltd .....	86
Canson Infinity .....	44	Nicholas Camera Company .....	84
Carl Zeiss Ltd .....	Cover: iv	Nikon UK Ltd .....	Cover: ii
Cash4cameras .....	86	On-linepaper.co.uk Ltd .....	62
Clifton Cameras .....	4	Park Cameras Ltd .....	69-71, Cover: iii
Digital Depot .....	37	Premier Ink & Photographic .....	78-79
Ffordes Photographic Ltd .....	82-83	Speed Graphic Mail Order Ltd .....	68
Fotospeed Distribution .....	44	SRS Ltd .....	85
Fujifilm (UK) Ltd .....	31	Swains International plc .....	80-81
Grays of Westminster .....	18-19, 86	T4 Cameras .....	85
John Lewis Partnership .....	9	Wex Photographic .....	72-74
Kenro Ltd .....	44		

**Classified..... 87-89**

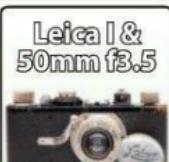


## Used Specials

**01225 466975**  
16 Green Street, Bath, BA1 2JZ



Mint condition  
Only £999



Ex+ condition  
Only £1299



Ex++ condition  
Only £549



Mint condition  
Only £2299



Mint-condition  
Only £3499



Ex++ condition  
Only £1099

### FILM CAMERAS

#### LEICA

I 8.50mm f3.5 Elmar *Ex+* ..... £1299 EF-S 10-22mm f3.5-4.5 USM *Mint* ..... £529 TC-20EL II 2x Teleconverter *Ex+* ..... £249

I F *Ex++* ..... £449 EF 24-70mm f2.8L USM *Mint* ..... £999 Sigma 70-300mm f4-5.6 APO *Mint* ..... £499

II F *Ex++* ..... £379 EF-S 55-250mm f4-5.6 *Mint* ..... £179 OLYMPUS - OM, 4/3, M4/3

III G & 5cm F2 *Ex+* ..... £1099 EF-S 60mm f2.8 USM Macro *Mint* ..... £289 24mm f3.5 OM Shift *Mint* ..... £1349

III G *Ex+* ..... £699 EF 70-200mm f4L USM *Mint* ..... £399 28-48mm f4 OM *Mint* ..... £129

M2 *Ex++* ..... £599 EF 70-300mm f4.5-5.6 IS USM *Mint* ..... £299 85-250mm f5 OM *Ex++* ..... £175

M4 *Ex++* ..... £799 EF 80-200mm f2.8L *Ex++* ..... £529 2X-A Converter OM *Ex++* ..... £69

M6 Titanium + 50mm f2 *Mint* ..... £3499 EF 100-300mm f4.5-5.6 USM *Mint* ..... £149

R9 + DMR + 35-70mm f4 *Ex++* ..... £2799 EF 300mm f2.8L *Ex++* ..... £2499

EF Extender 1.4X II *Mint* ..... £249 AF 18-35mm f3.5-4.5 D *Mint* ..... £349

#### CANON - EF & EF-S

I 8.50mm f3.5 Elmar *Ex+* ..... £1299 EF-S 10-22mm f3.5-4.5 USM *Mint* ..... £529 TC-20EL II 2x Teleconverter *Ex+* ..... £249

I F *Ex++* ..... £449 EF 24-70mm f2.8L USM *Mint* ..... £999 Sigma 70-300mm f4-5.6 APO *Mint* ..... £499

II F *Ex++* ..... £379 EF-S 55-250mm f4-5.6 *Mint* ..... £179 OLYMPUS - OM, 4/3, M4/3

III G & 5cm F2 *Ex+* ..... £1099 EF-S 60mm f2.8 USM Macro *Mint* ..... £289 24mm f3.5 OM Shift *Mint* ..... £1349

III G *Ex+* ..... £699 EF 70-200mm f4L USM *Mint* ..... £399 28-48mm f4 OM *Mint* ..... £129

M2 *Ex++* ..... £599 EF 70-300mm f4.5-5.6 IS USM *Mint* ..... £299 85-250mm f5 OM *Ex++* ..... £175

M4 *Ex++* ..... £799 EF 80-200mm f2.8L *Ex++* ..... £529 2X-A Converter OM *Ex++* ..... £69

M6 Titanium + 50mm f2 *Mint* ..... £3499 EF 100-300mm f4.5-5.6 USM *Mint* ..... £149

R9 + DMR + 35-70mm f4 *Ex++* ..... £2799 EF 300mm f2.8L *Ex++* ..... £2499

EF Extender 1.4X II *Mint* ..... £249 AF 18-35mm f3.5-4.5 D *Mint* ..... £349

### LENS

#### CANON - EF & EF-S

21mm f2.8 Elmarit + Viewfinder *Mint* ..... £1499 AF 18-35mm f3.5-4.5 D *Mint* ..... £349

24mm f2.8 Elmarit ASPH *Ex++* ..... £1499 AF 35mm f2.8 PC *Ex++* ..... £299

24mm f2.8 Macro *Mint* ..... £289 AF 80-400mm f4.5-5.6 D VR *Ex++* ..... £949

28mm f2.8 Macro *Mint* ..... £289 AF 80-200mm f2.8 *Mint* ..... £529

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499

28mm f2.8 Macro *Mint* ..... £289 AF 180mm f2.8 Macro *Mint* ..... £499



LONDON SHOP **020 7636 5005**  
14 WELLS ST (just off Oxford St), LONDON W1T 3PB

ESSEX SHOP **01245 255510**  
HIGH CHELMER SHOPPING CENTRE  
CHELMSFORD CM1 1XB



FACEBOOK.COM/CAMERAWORLD



@CAMERAWORLDUK



## CANON EOS 6D & 24-105mm

f/4L EF USM IS  
rrp £3601 **SAVE £1281**

**£2320**

INC CANON BG-E13 BATTERY GRIP  
+FREE CANON 50mm f/1.8 EF MKII  
+FREE HOYA 77Tmm PRO-1 UV FILTER  
+FREE HOYA 52mm PRO-1 UV FILTER  
+FREE CANON LP-E6 SPARE BATTERY  
+FREE HAHNEL CLEANING KIT

**SAVE 1.2K**



CANON POWERSHOT G15  
RRP £549 **SAVE £200**  
**£349**



**SAVE £200**



CANON POWERSHOT G1X  
RRP £549 **SAVE £110**  
**£439**



**SAVE £160**

Silver and black available  
CANON POWERSHOT S110  
RRP £429 **SAVE £160**  
**£269**



LOWEPRO TRANSIT 250AW  
SLING BACKPACK **£99**



MANFROTTO BEFREE TRIPOD  
RRP £179 **SAVE £9** **£170**

**NEW**

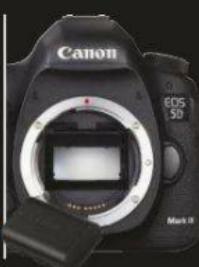
Seconds to setup.  
The reliable travel  
companion

## SOME OF OUR FANTASTIC TRADE UP OFFERS

DON'T SEE YOUR CAMERA LISTED? GIVE US A CALL!

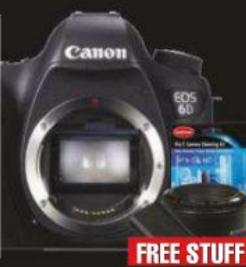
CANON EOS 5D MKIII BODY  
RRP £2999 **SAVE £649** **£2350**  
**OR £1500**  
+ YOUR 5D MKII BODY  
IN PART-EXCHANGE†

FREE LP-E6 SPARE BATTERY



CANON EOS 6D BODY  
RRP £2317 **SAVE £422** **£1715**  
**OR £1215**  
+ YOUR 7D BODY  
IN PART-EXCHANGE†

FREE STUFF



Goods and delivery services subject to stock availability. Prices subject to change. Pictures are for illustration purposes only. All prices include VAT@ 20%. E&OE.



**LONDON SHOP 020 7636 5005**

**14 WELLS ST (just off Oxford St), LONDON W1T 3PB**

**ESSEX SHOP 01245 255510**

**HIGH CHELMER SHOPPING CENTRE**

**CHELMSFORD CM1 1XB**



# FUJIFILM X-PRO1

**We love this camera;** it is a joy to use for any serious photographer. Low light images are impressive, with lots of detail, the colours are delightful and the quirky out of focus areas are creative.

If you are an experienced photographer who doesn't need the gimmicks of scene modes this camera should be on your wants list. It feels natural in its operation. In auto the camera handles changes perfectly well, and with the high quality range of lenses that are available you can shoot to your hearts content.

The Fuji quick menu is fast and easy and intuitive to use. The hybrid viewfinder is first in its class and still today is a great asset to the camera, especially in those bright situations where you can't see the LCD screens so well.

The viewfinder helps to secure this cameras place in the serious photographers hand and makes the transition of switching from DSLR to compact a natural move, whether you are trading in your gear for the X-Pro1 or having a second body.

In short this camera is beautiful. Its retro design makes it desirable, the X-trans sensor gives you great images, and whether you want a second camera or a new toy this is a great choice, with an ever expanding range of lenses to look forward to over the coming months.



**FUJIFILM X-PRO1 & 35mm F1.4 XF R  
+FREE\* FUJIFILM 18mm F2 XF R  
WORTH £449**

**RRP £1498 SAVE £299 £1199**

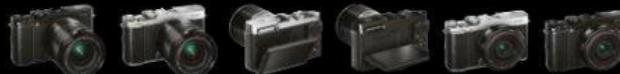
\*Claimable via Fujifilm. Offer ends 31/8/13.

**+ADD MICROPHONE KIT £99 SAVE £64 RRP £163  
INC FUJI MIC-ST1 MICROPHONE, FUJI NPW-126 SPARE BATTERY, LEXAR 8GB SDHC**



**PREORDER  
FUJIFILM X-M1  
& 16-50mm f/3.5-5.6 OIS XC  
£679**

**FUJIFILM FINEPIX X-M1 BODY ONLY £599**



**STOCK ARRIVING: 20/7/13**

**FUJI 55-200mm  
f/3.5-4.8 R LM OIS  
RRP £599 SAVE £20  
£579**

**FUJI 27mm  
f/2.8 XF  
FREE HOYA PRO1 UV  
£379**

**FUJI 60mm  
f/2.4 XF MACRO  
RRP £479 SAVE £30  
£449**

**FUJI 14mm  
f/2.8 XF R  
RRP £729 SAVE £30  
£699**

**FUJI 16-50mm  
f/3.5-5.6 OIS XC  
FREE HOYA PRO1 UV  
£359**

**NEW!**

# cameraWORLD

## used equipment

Chelmsford, Essex, CM1 1XB (C) 01245 255510  
 Wells Street, London, W1T 3PB (W) 0207 636 5005  
 Our used equipment is covered by our NO QUibble guarantee.  
 £50+ have a 6-month guarantee.  
 Commission Sales have a 7-day money back guarantee.  
 Most items are in Excellent or Mint condition, some are even boxed. If not completely satisfied, return to us within 7-days for your money back.\*

### BRONICA

ETR with AE PRISM & 75mm C £225  
 ETRs with AE PRISM & 75mm C £275

50mm f/3.5 S SOA C £86  
 75mm f/2.8 II C £69

80mm f/2.8 C £68  
 80mm f/2.8 SOA C £72

100mm f/4E MACRO C £150  
 150mm f/3.5 MC W £86

150mm f/3.5 MC C £75  
 ETR 120 MAGAZINE C £25

POLAROID BACK W £27

### CANON

EOS 7D BODY C £879  
 EOS 20D & 18-55mm IS W £258

EOS 30D BODY W £199



### CANON EOS 30D

BODY ONLY

WELLS ST £199

85mm f/1.2 LFD C £775  
 90-300mm f/4.5-5.6 USM W £88  
 100mm f/2.8 MACRO USM C £325  
 100-300mm f/4.5-5.6 USM C £135  
 300mm f/5.6 FD C £78  
 2x MKII TELECONVERTER C £225  
 SIGMA 10mm f/2.8 DC HSM FISHEYE C £309  
 SIGMA 18-250mm f/3.5-6.3 DC OS HSM W C £210  
 SIGMA 24mm f/2.8 SUPERWIDE C £110  
 SIGMA 55-200mm f/4.5-6.3 DC W £76  
 SIGMA 70-300mm f/4.5-6.3 APO C £75



CANON FIT  
**TAMRON 90mm**  
 f/2.8 SP MACRO  
 CHELMSFORD £275

SIGMA 70-300mm f/4.5-6.3 APO DG MARO C £115

SIGMA 170-500mm f/5.6-6.6 APO DG C £327

TAMRON 18-250mm f/3.5-6.3 LD W £197

TAMRON 18-270mm f/3.5-6.3 LD W £218

TAMRON 70-300mm f/4.5-6.3 LD C £62

TAMRON 90mm f/2.8 SP MACRO LD W £275

BG-E7 BATTERY GRIP C £108

BG-E7 BATTERY GRIP C £108

BG-E5 BATTERY GRIP W £45

BG-E5 BATTERY GRIP C £64

BG-E2n BATTERY GRIP C £58

CANON TTL CORD C £40

CONTAX

167MT W £95

RITS III BODY C £350

45mm f/2.8 T\* TESSAR C £165

50mm f/1.7 T\* C £143

90mm f/2.8 SONNAR W £197

135mm f/2.8 SONNAR C £175

200mm f/4 TELE-TESSAR T\* W £240

TLA280 FLASHGUN W £35

SIGMA 70-210mm f/4.5-6 C £63

CONTAX INTERVAL TIMER RITS FIT C £16

HASSELBLAD

500CM & 80mm 25 YEAR ANNIVERSARY

EDITION - VERY RARE C £1200

POWERSHOT G11 C £245

EOS 5 BODY & GRIP W £61

EOS 300 BODY W £35

EOS 650 BODY W £27

T70 BODY W £103

IB & 50mm f/1.9 SERENAR C £850

CANON 7 & 28mm f/2.8 C £399

10-22mm f/3.5-4.5 USM C £525

15-85mm f/3.5-5.6 IS USM C £421

17-40mm f/4.0L EF USM C £525

17-85mm f/4.5-6.3 EF-S STM C £205

17-85mm f/4.5-6.3 EF-S USM W £205

18-135mm f/3.5-6.3 EF-S STM W £352

QR TRIPOD PLATES C EACH £20

LEICA

IC & 5CM f/3.5 ELMAR LIKE NEW! C £2500

II BODY C £375

R4 & 50mm f/2 SUMMICRON W £499

24mm f/2.4 ELMARIT FOR R W £499

35mm f/3.5 SUMMARON C £136

50mm f/1.4 SUMMILUX C £750

90mm f/2.8 Elmar Collapsible C £136

LEICA KG00N BALL HEAD C £67

WINDER M C £75

MAMIYA

135 35MM COMPACT C £48

C330 PRO & 80mm C £274

C330 & 80mm C £255

6 MF KIT - 75mm, 50mm, 150mm, CLOSE UP

ADAPTER, MINT BOXED C £1700

R267 & 110mm C £450

R645 & 80mm C £225

50mm f/4.5 R2 SEKOR W £340

55mm f/4.5 R2 SEKOR W £110

55-110mm f/4.5 C £150

105-210mm f/4.5 for 645 C £150

55-200mm f/4.5-5.6 USMII W £63

55-200mm f/4.5-5.6 USM II C £63

55-250mm f/4.5-6.3 C £160

55-250mm f/4.5-6.3 W £160

70-300mm f/4.5-6.3 USM W £490

70-300mm f/4.5-6.3 DOLIS USM C £583

70-300mm f/4.5-6.3 USM C £307

70-300mm f/4.5-6.3 USM W £311

75-300mm f/4.5-6.3 W £117

75-300mm f/4.5-6.3 USMII C £147

80-200mm f/4.5-6.3 USMII C £86

80-200mm f/4.5-6.3 USMIIW C £86

80-400mm f/4.5-6.3 W £77

TC14EII CONVERTER C £261

TC200 CONVERTER C £65

SIGMA 10-20mm f/4.5-6.3 DG W £287

SIGMA 10-20mm f/4.5-6.3 DG C £287

SIGMA 17-35mm f/2.8 DG HSM C £227

SIGMA 18-200mm f/3.5-6.3 DCI W £86

SIGMA 18-200mm f/3.5-6.3 DC OS II W £215

SIGMA 28mm f/1.8 EX DG C £248

SIGMA 30mm f/1.4 DC HSM C £262

SIGMA 50mm f/1.4 EX DG C £284

SIGMA 50mm f/1.8 MACRO DG C £165

SIGMA 55-200mm f/4.5-6.3 HSM C £68

SIGMA 70-200mm f/2.8 APO HSM C £493

SIGMA 70-300mm f/4.5-6.3 APO MACRO C £95

SIGMA 70-300mm f/4.5-6.3 MACRO C £62

## Nikon D70 & 18-55mm

f/3.5-5.6 AF-S DX  
 CHELMSFORD £165

80mm f/1.8 VR C £125

D70 BODY C £165

D70s & 18-55mm W £134

D50 BODY C £117

D50s & 18-55mm C £127

D50s & 18-55mm W £165

D40s & 18-55mm DX W £175

D40 & 18-55mm DX W £187

D3000 BODY C £152

D3000 & 18-55mm VR C £199

D3100 & 18-55mm VR C £221

52 & 5cm f/1.4 NIKKOR SC C £1000

Nikon D70 & 18-55mm

f/3.5-5.6 AF-S DX

CHELMSFORD £165

10-30mm f/3.5-5.6 VR NIKON1 W £77

Nikon 28T W £77

10-30mm f/3.5-5.6 VR NIKON1 W £100

10-30mm f/3.5-5.6 VR NIKON1 W £10

**Lee****sev5n****75mm Filter System**

Ideal for CSC digital, rangefinder and many other cameras with a 67mm max filter size.

Seven5 Holder ... 66.00 ND Grads ..... 51.00  
 Seven5 Lenshood ... 79.00 Pro Glass NDs ..... 97.80  
 Circular Polariser 185.40 Big Stopper ND ..... 61.00  
 ND Grad Sets ... 139.80 Adaptor rings ..... 16.95

**100mm Filter System**

Foundation Kit ... 56.00 Resin Sets ..... 99.95  
 Std adaptors ... 18.95 Triple Filter Pouch 26.50

W/A adaptors ... 37.40 Multi Filter Pouch .36.50

DSLR Starter Kit ... 208.00 Lee DVDs

Universal Hood ... 125.00 Both editions

ND Grad Sets ... 181.50 £20.00

ND Grads 0.3-0.9 ... 72.60

ND Solids 0.3-0.9 ... 80.60

Inspiring Professionals

Pro Glass NDs ... 118.90 Book One ..... 10.00

Big Stopper ND .. 94.00 Book Two ..... 12.50

**Triggersmart**

Trigger your camera using light, sound or motion.



Compatible with most cameras with an external remote control socket (may need adaptor plug). Powered by AA batteries or optional mains adaptor. Kit as shown above, usually £238.00

**£199****Kenko Zeta**

Best quality Japanese-made filters from the parent company of Hoya without the premium price tag, featuring zero-reflection multi-coating. Sizes from 49mm to 82mm.

UV L41 ..... from £21.50

Circular Polarising ..... from £44.60

Circular Polarising Slimline .... from £58.95

**Lastolite Urban backgrounds**

Exciting new range of double-sided collapsible backgrounds with realistic 'street' textures from brick and stone to distressed paper and graffiti. All versions £149.95

**Westcott Ice Light**

A revolutionary new portable light source which can be battery or mains powered. Its LED array puts out a 1160 lumen soft wraparound light, which can be continuously dimmed. Can also be mounted to any 1/4" screw support. Supplied with carrying case and 110-240v worldwide charger. £399.00

**FREE CATALOGUE**

The enthusiast's bible since 1995. Phone, email, or

order a free copy of our 120 page 2013 edition, packed full of essential or highly desirable items!

**Speed Graphic**

.co.uk

**HUGE RANGE. RAPID DELIVERY.****Elinchrom Summer Specials!****Free accessories with D-Lite, BRX and Quadra kits****D-Lite RX Kits**

RX One 2-Head Umbrella Kit ..... 375.00  
 RX One 2 Head Softbox Kit ..... 425.00  
 RX 2 2 Head Softbox Kit ..... 579.00  
 RX 4 2 Head Softbox Kit ..... 639.00

**BRX Kits**

BRX 250/250 Softbox Kit ..... 849.00  
 BRX 250/500 Softbox Kit ..... 899.00  
 BRX 500/500 Softbox Kit ..... 969.00

All kits come with Skyport radio triggering

**Ranger Quadra Hybrid Kits**

2-Head 'A' Kit with gel battery ..... 1599.00  
 2-Head 'A' Kit with lithium battery ..... 1849.00

Other kit options are available

**D-Lite/BRX**

FREE Deflector set and  
 RX USB Skyport computer controller

**Ranger Q**

FREE 18cm reflector and Grid +  
 RX USB Skyport controller

**Bowens Gemini 500R****Pulsar Tx 2-Head Kit****£949**

**FREE  
 90cm  
 Octobank  
 worth  
 £189.95**

**Ilford Obscura Pinhole Camera Kit**

Robustly-made in the UK, the Obscura takes 5x4" film or paper, and comes with 10 sheets each of Delta 100, Multigrade IV paper and Harman Direct Positive paper, an exposure calculator and light-proof box to store exposed shots. All you need is a changing bag, tripod and the means to develop and print! The laser-cut pinhole gives smooth, evenly-illuminated high quality images. £69.00

**Manfrotto Befree travel tripod**

Just 40cm folded, and weighing 1.4kg, but with a decent 144cm maximum height, the Befree is a high quality holiday support. Comes complete with case. £174.00

**Vanguard Sling Packs****Huge savings on RRP's!****UP-Rise 34**

Takes DLSR with 2 lenses, flash etc. Complete with all weather cover.

**£39****UP-Rise 43**

For pro SLR with 3-4 lenses

**£49****Nissin flashguns: power to suit any purpose**

**Di466**  
 TTL compact  
 zoom bounce.  
 GN33. £74.95



**Di622 II**  
 Ideal enthusiast  
 flash. GN44. £115.00



**Di866 II**  
 Pro-spec full-feature  
 gun. GN60. £199.00



**MG8000**  
 The ultimate. £399.00

**Lenskirt**

Shoot through glass and lose unwanted reflections.

Quickly cinches around the lens. Suction pads hold Lenskirt in place. Folds flat to pack easily in a bag. £49.00

**Smartphone mounts**

Brackets for phones and iPad with or without tripod, bendy clamps, bike clamps and more from Joby, Novoflex and Delkin from just £13.00

**Beach-Rolly**

A mobile seat which carries your kit too! Beware cheap imitations; this is the genuine high quality German-made item. £95.00

**Custom Brackets Mini-RC****The paparazzi favourite**

Keeps the flash close to the lens to minimise side shadows and weighs just 170g. £32.50

**5x4" processing made easy**

The MOD54 insert takes 6 sheets at a time and fits the Paterson Multi-Reel 3 tank. No leaks and just 900ml of chemistry. On its own £44.50, or complete with the tank for £65.00

**HDR Projects Platin**

Discover how subtle High Dynamic Range control can enhance your images. 46 presets, plus user-defined ones give pro-grade speed and ease of use. Usual price £129.00

**£99**

**1000's MORE PRODUCTS ONLINE**  
[www.speedgraphic.co.uk](http://www.speedgraphic.co.uk)

**Speed Graphic****01420 560066**

Fax: 01420 563942

Email:

[sales@speedgraphic.co.uk](mailto:sales@speedgraphic.co.uk)

Sales desk open: 8.30-5.30 Monday-Friday  
 UK carriage from £2.95. We send just about anywhere in the world.

All prices include VAT @ 20%

E &amp; OE 07/13



## Canon EOS 100D

A DSLR you'll never want to leave behind.

A small and responsive DSLR to take everywhere. The 18-megapixel EOS 100D delivers superb photos and video and features an optical viewfinder and intuitive touch-screen controls.



**NEW!!**  
Body SRP £569.99  
Lens sold separately

**£40**  
Cashback

\*Price includes £40 cashback.  
You pay £479.00 & claim £40 from Canon. T&Cs apply. See web.

In stock from £439.00

## Canon EOS 700D

Let your creativity grow.

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



**NEW!!**  
Body SRP £619.99  
Lens sold separately

**£50**  
Cashback

\*Price includes £50 cashback.  
You pay £549.00 & claim £50 from Canon. T&Cs apply. See web.

In stock from £499.00

## Canon EOS M

Power to Generation M.

An 18-megapixel interchangeable lens compact system camera small enough to take anywhere. Enjoy simple creative controls & superb low-light performance for stunning images.



**£50**  
Cashback

\*Price includes £50 cashback.  
You pay £399.00 & claim £50 from Canon. T&Cs apply. See web.

In stock from £349.00

## Canon EOS 1100D



- 12 Megapixel CMOS sensor
- On-Screen Feature Guide
- Creative Auto and Basic +
- HD Video capture
- Compact & Lightweight

EOS 1100D Body Only £249.00 EOS 1100D + 18-55 IS II £309.00  
Add a Tamron 70-300mm f/4-5.6 Di LD Macro 1:2 for only £89.00 when bought with the EOS 1100D

## Canon EOS 600D



- 18 Megapixel CMOS sensor
- Scene Intelligent Auto mode
- Full HD movies
- Up to 3.7fps shooting
- 3.0" Vari-angle LCD Screen

EOS 600D Body Only £379.00 EOS 600D + 18-55 IS II £435.00  
Purchase the EOS 600D between 1st May & 31st July 2013 and claim £30 cashback from Canon.

## Canon EOS 60D



- 18 Megapixel CMOS sensor
- Advanced creative features
- Full HD movies
- ISO 100-6400, H:12800
- 3.0" Vari-angle LCD Screen

EOS 60D Body Only £603.00 EOS 60D + 17-85 IS £839.00  
Add a Canon BG-E9 battery grip for only £139.99

## Canon EOS 7D



- 18 Megapixel CMOS sensor
- Up to 8fps shooting
- Full HD movies
- Magnesium alloy body
- 3.0" Clear View II LCD

EOS 7D Body Only £1,019.00 EOS 7D + 17-40L £1,638.00  
Add a Canon LP-E6 spare battery for only £64.99

## Canon EOS 6D



- 20.2 megapixel full-frame sensor
- Tough, lightweight construction
- Max ISO 25,600
- Stunning 1080p movies
- Wi-Fi file transfer

EOS 6D Body Only £1,595.00 EOS 6D + 24-105 IS USM £2,195.00  
Add a Canon BG-E13 battery grip for only £239.99

## Canon EOS 5D Mark III



- 22.3 megapixel full-frame sensor
- 61-point AF
- 6fps continuous shooting
- ISO 25,200 sensitivity
- Full-HD video with manual control

EOS 5D Mk III Body Only £2,335.00 EOS 5D III + 24-105 IS USM £2,975.00  
Add a Canon LP-E6 spare battery for only £64.99

## Canon EOS-1DX



- 18.1 MP full frame sensor
- Up to 12fps
- 100-51200 ISO, up to H:204800
- 61 point AF system
- Full HD 1080p EOS movie

EOS-1D X Body Only £4,799.00\* See website for bundle deals with the EOS-1D X  
Add a Canon LP-E4N battery for only £139.99

Get the best out of using your camera with one of our School of Photography courses - designed to suit a variety of needs and abilities.

Park Cameras SCHOOL OF PHOTOGRAPHY

See web for full details



## CANON LENSES

Cashback available on selected Canon lenses. See [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP) for details

14mm f/2.8L II USM	£1,909.00	200mm f/2.8L USM/2	£599.00	18-135mm IS (No packaging)	£299.00
20mm f/2.8 USM	£389.00	300mm f/2.8L USM IS II	£5,145.00	EF-S 18-200mm f/3.5-5.6 IS	£429.00
24mm f/1.4L Mk II USM	£1,245.00	300mm f/4.0L USM IS	£1,099.00	24-70mm f/2.8L II USM	£1,795.00
24mm f/2.8 IS USM	£585.00	400mm f/2.8L USM IS II	£8,295.00	24-70mm f/4.0L IS	£1,269.00
28mm f/1.8 USM	£369.00	400mm f/4.0 L USM IS	£5,399.00	24-105mm f/4.0L IS	£819.00
28mm f/2.8 IS USM	£559.00	400mm f/5.6L USM	£1,058.00	24-105mm IS (White Box)	£679.00
35mm f/1.4L USM	£1,059.00	500mm f/4.0L USM IS II	£7,765.00	28-135mm f/3.5-5.6 IS	£359.00
35mm f/2.0	£208.00	600mm f/4.0L USM IS II	£10,579.00	28-300mm f/3.5-5.6L IS	£2,049.00
35mm f/2.0 IS USM	£699.00	800mm f/5.6L USM IS	£10,299.00	EF-S 55-250mm f/4-5.6 IS II	£189.00
40mm f/2.8 STM	£149.00	TSE 17mm f/4.0L	£1,869.00	EF-S 55-250mm f/4-5.6 IS II	£17,999.00
50mm f/1.2 L USM	£1,169.00	TSE 17mm f/4.0L	£1,749.00	70-200mm f/2.8L IS II	£1,799.00
50mm f/1.4 USM	£279.00	TSE 24mm f/3.5L II	£1,749.00	70-200mm f/4.0L IS	£899.00
50mm f/1.8 II	£82.00	TSE 45mm f/2.8	£1,099.00	70-200mm f/4.0L IS	£483.00
50mm f/2.5 Macro	£239.00	TSE 90mm f/2.8	£1,099.00	70-300mm f/4.0-5.6 IS	£368.00
EF-S 60mm f/2.8 Macro	£349.00	8-15mm f/4L Fisheye USM	£1,059.00	70-300mm f/4.0-5.6L IS	£1,129.00
MP-E 65mm f/2.8	£889.00	EF-S 15-85mm f/3.5-5.6 IS	£549.00	70-300mm f/4.0-5.6L IS	£1,099.00
85mm f/1.2L II USM	£1,629.00	16-35mm f/2.8L II USM	£1,099.00	75-300mm f/4.0-5.6 Mk III	£189.00
85mm f/1.8 USM	£299.00	17-40mm f/4.0L USM	£579.00	75-300mm f/4.0-5.6M IS	£219.00
100mm f/2 USM	£349.00	EF-S 17-55mm f/2.8 IS USM	£749.00	100-400mm f/4.5-5.6L USM	£1,189.00
100mm f/2.8 USM Macro	£421.00	EF-S 17-85 f/4.0-5.6 IS USM	£334.00	200-400mm f/4.0L USM	£11,999.00
100mm f/2.8L Macro IS USM	£689.00	EF-S 17-85 IS (No packaging)	£289.00	2x III Extender	£395.00
135mm f/2.0L USM	£859.00	EF-S 18-55mm f/3.5-5.6 IS II	£133.00	EF 12 II Extension Tube	£79.00
180mm f/3.5L USM Macro	£1,169.00	EF-S 18-55mm IS II (No packaging)	£85.00	EF 25 II Extension Tube	£139.00
200mm f/2.0L IS USM	£4,699.00	EF-S 18-135mm IS STM	£344.00		

**Canon EF 100mm f/2.8 Macro USM**  
A perfect portrait lens of the highest quality with macro capability.  
Now Only £422.00  
Was £649.99  
Purchase this lens before 31.07.13 and claim £40 cashback from Canon.



**£40**  
Cashback

**Canon EF-S 17-85mm f/4-5.6 IS USM**  
An excellent all purpose lens for EF-S mount EOS cameras  
Now Only £334.00  
Was £559.99  
Purchase this lens before 31.07.13 and claim £20 cashback from Canon.



**£20**  
Cashback

**Canon EF 70-300mm f/4-5.6 IS USM**  
An affordable telephoto zoom with Image Stabilizer  
Now Only £368.00  
Was £649.99  
Purchase this lens before 31.07.13 and claim £20 cashback from Canon.



**£20**  
Cashback

**Canon LP-E6 Battery**  
Now £69.99 was £80.99  
For 60D / 7D / 6D / 5D Mk III  
Now Only £69.99  
Was £80.99  
Add a Canon DCC-1450 soft case for only £21.45 with this camera!



**£20**  
Cashback

**Speedlite 320EX**  
Now £187.99 was £269.99  
+ AA Batts & charger for £19.49  
Now Only £187.99  
Was £269.99  
See web for cashback details



**£20**  
Cashback

**Speedlite 430EX II**  
Now £205.00 was £310.00  
+ AA Batts & charger for £19.49  
Now Only £205.00  
Was £310.00  
Purchase the SX280HS before 31.07.13 and claim £30 cashback from Canon.



**Macrolite MR-14EX**  
Now £479.99 was £679.00  
+ AA Batts & charger for £19.49  
Now Only £479.99  
Was £679.00  
Add a Canon DCC-1800 soft case for only £54.99 with this camera!



**Canon LP-E8 Battery**  
Now £44.99 was £49.99  
For EOS 550D / 600D  
Now Only £44.99  
Was £49.99  
For use with EOS M



**Canon LP-E10 Battery**  
Only £49.99  
For use with EOS 1100D  
Now Only £49.99  
Was £49.99  
For use with EOS M



**Canon LP-E12 Battery**  
Only £49.99  
For use with EOS M  
Now Only £49.99  
Was £49.99  
For use with EOS M



**BG-E6 battery grip**  
Now £199.99 was £315.99  
Now Only £199.99  
Was £315.99  
See web for cashback details



**£20**  
Cashback

**BG-E8 battery grip**  
Now £105.00 was £179.99  
Now Only £105.00  
Was £179.99  
Purchase the BG-E8 before 31.07.13 and claim £30 cashback from Canon.



**£20**  
Cashback

**BG-E11 battery grip**  
Now £299.00 was £329.99  
Now Only £299.00  
Was £329.99  
Add a Canon DCC-1800 soft case for only £54.99 with this camera!





Visit our website - updated daily  
**www.ParkCameras.com/AP**  
 or e-mail us for sales advice using  
**sales@parkcameras.com**

Phone one of our knowledgeable sales advisors  
**Monday - Saturday** (9:00am - 5:30pm) or **Sunday** (11:00am - 4:30pm)

**01444 23 70 60**



**BINOCULARS**

**SCOPES**

**FLASHGUNS  
& LIGHTING**

**ACCESSORIES**

**TRAINING**

# SIGMA

## SIGMA

35mm f/1.4 DG HSM

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.



Only £699.00 Sigma 67mm DG MC UV filter  
only £24.00 with this lens!

SRP £799.99

**FIXED FOCAL LENGTH LENSES**

4.5mm f/2.8 EX DC HSM (Fisheye)	<b>£592.00</b>
8mm f/3.5 EX DC (Fisheye)	<b>£618.99</b>
10mm f/2.8 EX DC HSM (Fisheye)	<b>£489.00</b>
15mm f/2.8 EX DG (Fisheye)	<b>£474.99</b>
20mm f/1.8 EX DG	<b>£514.00</b>
24mm f/1.8 EX DG	<b>£432.99</b>
28mm f/1.8 EX DG	<b>£359.99</b>
30mm f/1.4 EX DC HSM	<b>£259.00</b>
50mm f/1.4 EX DG HSM	<b>£379.00</b>
50mm f/2.8 EX DG Macro	<b>£269.00</b>
70mm f/2.8 EX DG Macro	<b>£369.00</b>
85mm f/1.4 EX DG HSM	<b>£669.00</b>
105mm f/2.8 EX DG OS HSM	<b>£549.00</b>
150mm f/2.8 EX DG OS HSM	<b>£699.00</b>
300mm f/2.8 APO EX DG HSM	<b>£2,319.99</b>
500mm f/4.5 APO EX DG HSM	<b>£3,849.99</b>
800mm f/5.6 APO EX DG HSM	<b>£4,349.99</b>

**WIDE ZOOM LENSES**

8-16mm f/4-5.6 DC HSM	<b>£549.00</b>
10-20mm f/4-5.6 EX DC HSM	<b>£369.00</b>
10-20mm f/3.5 EX DC HSM	<b>£459.00</b>
12-24mm f/4.5-5.6 DG HSM II	<b>£679.00</b>
17-50mm f/2.8 EX DC OS HSM	<b>£489.00</b>
18-125mm f/3.8-5.6 DC OS HSM	<b>£253.99*</b>
18-200mm f/3.5-6.3 DC OS HSM II	<b>£256.00</b>
18-250mm f/3.5-6.3 DC OS HSM	<b>£389.00</b>
24-70mm f/2.8 EX DG HSM	<b>£599.00</b>
50-150mm f/2.8 APO EX DC HSM II	<b>£749.00</b>
50-200mm f/4-5.6 DC OS HSM	<b>£99.99</b>
50-500mm f/5-6.3 DG OS HSM	<b>£999.00</b>
70-200mm f/2.8 EX DG OS HSM	<b>£899.00</b>
70-300mm f/4-5.6 DG Macro	<b>£99.99*</b>
70-300mm f/4-5.6 APO DG Macro	<b>£150.00</b>

**STANDARD ZOOM LENSES**

18-125mm f/3.8-5.6 DC OS HSM	<b>£253.99*</b>
18-200mm f/3.5-6.3 DC OS HSM II	<b>£256.00</b>
18-250mm f/3.5-6.3 DC OS HSM	<b>£389.00</b>
24-70mm f/2.8 EX DG HSM	<b>£599.00</b>
50-150mm f/2.8 APO EX DC HSM II	<b>£749.00</b>
50-200mm f/4-5.6 DC OS HSM	<b>£99.99</b>
50-500mm f/5-6.3 DG OS HSM	<b>£999.00</b>
70-200mm f/2.8 EX DG OS HSM	<b>£899.00</b>
70-300mm f/4-5.6 DG Macro	<b>£99.99*</b>
70-300mm f/4-5.6 APO DG Macro	<b>£150.00</b>

**TELEPHOTO ZOOM LENSES**

50-150mm f/2.8 APO EX DC HSM II	<b>£749.00</b>
50-200mm f/4-5.6 DC OS HSM	<b>£99.99</b>
50-500mm f/5-6.3 DG OS HSM	<b>£999.00</b>
70-200mm f/2.8 EX DG OS HSM	<b>£899.00</b>
70-300mm f/4-5.6 DG Macro	<b>£99.99*</b>
70-300mm f/4-5.6 APO DG Macro	<b>£150.00</b>

## SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM  
Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.



Only £349.00 Sigma 72mm DG MC UV filter  
only £29.00 with this lens!

SRP £449.99

**STANDARD ZOOM LENSES**

70-300mm f/4-5.6 DG OS	<b>£275.00</b>
120-400mm f/4.5-5.6 DG OS HSM	<b>£639.00</b>
150-500mm f/5-6.3 DG OS HSM	<b>£749.00</b>
200-500mm f/2.8 EX DG APO	<b>£12,799.99</b>
300-800mm f/5.6 EX DG HSM	<b>£5,498.00</b>
TELECONVERTERS	
1.4x EX DG Teleconverter	<b>£199.99</b>
2x EX DG Teleconverter	<b>£234.99</b>

Coming soon!

The definitive large aperture APS-C format standard zoom lens.

**Sigma 18-35mm f/1.8 DC HSM**  
ONLY £699.00  
was £799.00



## SIGMA

120-300mm

f/2.8 DG OS HSM  
Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.



Only £2,799.00 Sigma 105mm DG MC UV filter  
only £99.00 with this lens!

SRP £3,599.99

**SD1 - Merrill**

46.0 MEGA PIXELS	3.0" Screen

SD1 Merrill Body SD1 Merrill + 17-70 OS  
£1,549.00 £1,999.99

Add a SanDisk 16GB Ext. Pro CF for only £96.49 for details

TRY BEFORE YOU BUY



**DP3 - Merrill**

46.0 MEGA PIXELS	3.0" Screen

DP3 Merrill £799.99

NEW & NOW IN STOCK!

TRY BEFORE YOU BUY



**Tamron 70-300mm f/4-5.6 Di LD**



In stock at only £89.00\*

Add a Hoya 62mm UV filter for only £16.99

**Gossen Digisky**

Exposure Meter for Flash & Ambient Light



In stock at only £239.00

See our website for full details

**Tamron 18-270mm VC f/3.5-6.3 Di-II PZD**



In stock at only £349.00

Add a Tamron 62mm UV filter for only £15.99

**CamRanger**

Wireless Camera Control



In stock at only £269.00

See our website for full details

**Used Equipment**

Find yourself a bargain at [www.ParkCameras.com/Used](http://www.ParkCameras.com/Used)

Canon 1100D body	£179.00
Canon EOS 1D MkIII body	£849.00
Canon 30D body	£129.00*
Canon EF-S 17-85mm IS	£129.00*
Nikon AF-D 80-400mm ED VR	£599.00*
Nikon D300s body	£649.00*
Panasonic G3 body	£249.00
Nikon 1 J1 body	£159.00

List updated frequently.

See our website for our latest list.



Learn more about new products, photo techniques and more at [blog.ParkCameras.com](http://blog.ParkCameras.com)

All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm.

Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. All products are UK stock. E&OE. \* = Please mention 'Amateur Photographer' for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.



### PROFESSIONAL Dealer



**£80  
CASHBACK\***

**V2** From **£659**

V2 + 10-30mm Lens **£579 Inc £80 Cashback\***

Price you pay today £659

V2 + 10-30mm + 30-110mm **£759 Inc £80 Cashback\***

Price you pay today £839

S1 + 11-27.5mm **£349 Inc £50 Cashback\***

Price you pay today £399

S1 + 11-27.5mm + 30-110mm **£519 Inc £50 Cashback\***

Price you pay today £569



**24.2 megapixels**  
**4.0 fps**  
**1080p movie mode**

**D3200 Body** **£319**

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£399**

D3200 + 18-55mm VR + 55-300mm **£673.05**



**24.1 megapixels**  
**5.0 fps**  
**1080p movie mode**

**D5200 Body** **£549**

D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£579 Inc Cashback\***

Price you pay today £629

D5100 From **£336**



**24.3 megapixels**  
**5.5 fps**  
**Full Frame CMOS Sensor**

**£150  
CASHBACK\***

**D600 From** **£1439**

D600 Body **£1289 Inc Cashback\***

Price you pay today £1439

D600 + 24-85mm f3.5-4.5 VR **£1669 Inc Cashback\***

Price you pay today £1819

### CUSTOMER PRODUCT REVIEWS

There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

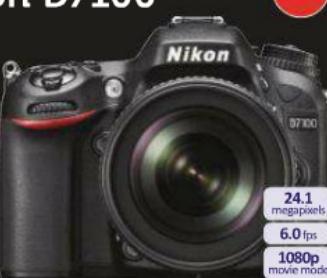
Nikon V2 and S1 Cashback\* offer ends 04.09.13

### CUSTOMER REVIEW: D600 Body

★★★★★ "Superb replacement for D700" *AlphaMan - N.W England*



### I AM: A Thrill-Seeker The New Nikon D7100



The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to HI-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.

**NEW! D7100 Body** **£929**  
**NEW! D7100 + 18-105mm** **£1047**

**NEW! D7100**

From **£929**



**24.3 megapixels**  
**5.5 fps**  
**Full Frame CMOS Sensor**

**D800** From **£1989**

D800 Body  
D800E Body **£1989  
£2349**



**16.2 megapixels**  
**11.0 fps**  
**Full Frame CMOS Sensor**

**D4 Body** **£4239**

D4 Body **£4239**

Nikon D7000  
• 16.2 MP • 39 AF Points • 6 FPS Shooting  
• 1080p Full-HD Movie Recording

D7000 Body  
D7000 + 18-105mm VR **£583  
£739**

Nikon Capture NX2  
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**

Nikon Capture NX2 Upgrade £84.99

### SONY

NEX-6 Black



**16.1 megapixels**  
**10.0 fps**

**NEX-6 Body** **£549**

NEX-6 + 16-50mm PZ  
NEX-6 + 16-50mm PZ + 55-210mm  
NEX-5R + 16-50mm PZ  
NEX-3N + 16-50mm PZ  
NEX-7 Body Black  
NEX-7 + 18-55mm Black

RECOMMENDED LENSES:  
Sony E 35mm f1.8 OSS  
Sony E 10-18mm f4.0 OSS

### A77



**24.3 megapixels**  
**12.0 fps**  
**1080p movie mode**

**A77** From **£799**

A65 From £499.99  
A57 From £399  
**NEW! A58 + 18-55mm** **£399**  
**NEW! A58 + 18-55mm + 55-200mm** **£529**  
RECOMMENDED LENSES:  
Sony 50mm f1.4  
Sony 16-50mm f2.8 DT SSM  
Sony 16-105mm f3.5-5.6

### A99



**24.3 megapixels**  
**6.0 fps**  
**Full Frame CMOS Sensor**

**A99** From **£2099**

A99 Body Black **£2099**

For our full range of DSLR Accessories including remotes, spare batteries and battery grips visit our website at [www.wexphotographic.com](http://www.wexphotographic.com)

### Panasonic

G6



**16.05 megapixels**  
**7.0 fps**  
**1080p movie mode**

**NEW! G6 Body** **£549**

NEW! G6 + 14-42mm  
NEW! G6 + 14-42mm + 45-150mm  
NEW! G6 + 14-140mm  
NEW! GF6 + 14-42mm  
NEW! GF6 + 14-42mm + 45-150mm

### GH3



**16.05 megapixels**  
**20.0 fps**  
**1080p movie mode**

**GH3 Body** **£899**

GH3 + 14-140mm  
GH3 + 12-35mm  
GX1 + 14-42mm PZ  
RRP £749.99  
RECOMMENDED LENSES:  
12-35mm f2.8 Vario Power OIS £849  
NEW! 14-140mm f3.5-5.6 Vario Power OIS £599

### OLYMPUS

E-P5 Silver, Black or White



**16.1 megapixels**  
**9.0 fps**

**NEW! E-P5 Body** **£899**

**NEW! E-P5 + 14-42mm**  
**NEW! E-P5 + 17mm**  
+ VF-4 Electronic Viewfinder

E-PL5 + 14-42mm  
E-PL5 + 14-42mm + 40-150mm  
E-PM2 + 14-42mm  
E-PM2 + 14-42mm + 40-150mm

### OM-D E-M5



**16.1 megapixels**  
**9.0 fps**  
**1080p movie mode**

**OM-D E-M5 Body** **£795**  
**OM-D E-M5 + 12-50mm** **£949**

RECOMMENDED LENSES:  
Olympus 12mm f2.0 ED Limited Edition  
Olympus 17mm f1.8  
Olympus 75mm f1.8 PW EZ  
Olympus 45mm f1.8

### K-5 II



**16.3 megapixels**  
**7.0 fps**  
**1080p movie mode**

**K-5 II Body** **£699**

K-5 II + 18-55mm WR  
K-5 II + 18-135mm WR  
K-5 IIs Body  
K-30  
**NEW! K-500**  
**NEW! K-50**

### FUJIFILM



**16.3 megapixels**  
**5.6 fps**

**X-M1** From **£599**

With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.  
X-M1 Body **£599**  
X-M1 + 16-50mm **£679**

### X-E1



**16.3 megapixels**  
**6.0 fps**  
**1080p movie mode**

**X-E1** From **£629**

X-E1 Body  
X-E1 + 18-55mm  
X-Pro1 Body  
RECOMMENDED X-MOUNT LENSES:  
Fujinon 14mm f2.8 R XF £699  
Fujinon 18mm f2.0 R £429  
Fujinon 35mm f1.4 R £429  
Fujinon 60mm f2.4 R £465  
Fujinon 18-55mm f2.8-4.0 OIS £499

# 01603 208761

## Call us Mon-Fri 8am-7pm

### Visit [www.wexphotographic.com](http://www.wexphotographic.com)

Visit our **Norwich Showroom** – open from 10am Daily  
Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.

## Canon

The worlds smallest and lightest DSLR<sup>†</sup>...

The EOS 100D delivers superb photos and video and features an optical viewfinder.

**100D Body £439 Inc Cashback\***

Price you pay today £479

**100D + 18-55mm f3.5-5.6 IS STM £534 Inc Cashback\***

Price you pay today £574

**100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM £699 Inc Cashback\***

Price you pay today £739

**NEW! 100D**

**£40 CASHBACK\***  
\*Correct at time of launch 22.03.13

From £479



NEW!

**Canon EOS 60D**



**60D**

From £603

60D Body

£603

60D + 18-55mm f3.5-5.6 IS II

£679

60D + 18-135mm f3.5-5.6 IS

£799

60D + 17-85mm f4.0-5.6 IS USM

£839

CUSTOMER REVIEW: 60D + 18-135mm f3.5-5.6 IS II

... a great camera to start your DSLR journey with! Mr. Swodge - Essex



**Canon EOS 7D**



**7D**

From £1029

7D Body

£1029

7D + 18-135mm f3.5-5.6 IS

£1279

7D + 15-85mm f3.5-5.6 IS USM

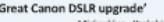
£1499

7D + 70-300mm f4.0-5.6 L IS USM

£2119

CUSTOMER REVIEW: 7D + 24-105mm f4.0 L IS USM

'Great Canon DSLR upgrade' Mickeyblue - Yorkshire



Visit our website at [www.wexphotographic.com/cashback](http://www.wexphotographic.com/cashback) for more great Cashback\* deals

**Tripods**



**GT3542 LS**

• 146.5cm Max Height

• 9.4cm Min Height



**6X Systematic Series:**

GT3542 LS £674

GT3542 XLS £719.95

GT4542 LS £764

GT5542 LS £809.95

GT5562 GTS £1079.95

**Manfrotto**  
Imagine More

**055XPROB**

• 178.5cm Max Height

• 10cm Min Height

055 Series:

055XDB £102

055XB £113

055XPROB £129

055CXPRO3 £249

055CXPRO4 £259

**GIOTTO'S**

**Silk Road YTL8353**

• 171cm Max Height

• 19cm Min Height

**SILK ROAD - 3D Column:**

YTL9353 Aluminium £114

YTL9383 Aluminium £124

YTL8353 Carbon Fibre £229

YTL8354 Carbon Fibre £239

YTL8383 Carbon Fibre £259

YTL8384 Carbon Fibre £269

**SUMMER CLEARANCE**



Scan this QR Code with a barcode reader on your smartphone to check out our latest clearance items. Be sure to visit this page regularly, as we update this with products throughout the year!

<http://bit.ly/WexClearance>

**Flashguns & Lighting Accessories**

**Canon Speedlites:**



430EX II £205

600EX-RT £469

**Macrolites:**



MR-14EX £459

MT-24EX £729.99

**Nikon Speedlights:**



SB700 £229

SB910 £339

**Kits:**



R1 Close-Up £415

**SONY**

**Flashguns:**



NEW! HVL-F60AM £459

**OLYMPUS**

**Flashguns:**



HVL-F43AM £219

**PENTAX**

**Flashguns:**



FL-300R £139.99

**FLASHPRO**

**Flashguns:**



FL-600R £299

**NIKON**

**Flashguns:**



AF-S 540FGZ £349.99

**FLASHPRO**

**Flashguns:**



AF-S 360FGZ £219.99

**Flashguns:**



24 AF-1 £54.95

44 AF-1 £129

**Macro flash:**



52 AF-1 £199

58 AF-2 £249

15 MS-1 £295.99

**SIGMA**



EF 610 DG ST £119.99

EF 610 DG Super £159.99

**Nissin**



EM-140 DG Macro Flash From £314.99

MF18 £229

**SUNPAK**



Di622 II £114.99

Di866 Mark II £199

MF18 £299

**Sekonic**



PZ42X £109.99

PF30X £69.99

16R Pro £337.99

**GOSSEN**



Sekonic L-308S £139

NEW! Pro 478DR £324.99

DigiPro F £159.99

**PocketWizard**



MiniTT1 £149

FlexTT5 £149

**Plus III**



Set £229

PlusX Set £169.99

WEE DRO



Micro Apollo £25.99

Umbrella Flash Kit £65

**Lastolite**



Ezybox Softbox £44.99

From £89.99

Ezybox Hotshoe £18.99

EzyBalance Grey £18.99

Background Support £124.99

TriFlip Kits From £69.99

Urban Collapsible £165

Collapsible £74.99

Tilthead £17.99

Off Camera flash Cord From £30.99

Reflectors: 30cm £12.50

50cm £22.99

75cm £34.99

95cm £59

120cm £74.99

Terms and Conditions

All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery\*\* available on orders over £150 (based on a 2 day delivery service). For orders under £150 the charge is £2.99\*\* (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99\*\*. Saturday deliveries are charged at a rate of £7.50\*\*.

(\*Deliveries of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2013.

\*\*CASHBACKS Are redeemed via product return with the manufacturer. Please refer to our website for details.

**Wex Showroom – Visit us today**

• Touch, Try and Buy latest Cameras & Accessories

• Over 13,000 products to choose from

• Award winning specialists!

Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm Unit B, Frenbury Estate, Norwich, NR6 5DP.

Live Chat • Product Reviews • News • 13,000+ Products  
 Visit us today at [www.wexphotographic.com](http://www.wexphotographic.com)


## Digital SLR Lenses



<b>CANON LENSES</b>	
EF 20mm f2.8 USM	£389
EF 24mm f2.4L II USM	£1245
EF 24mm f2.8 USM	£625
TS-E 24mm f3.5 L II	£1639
EF 28mm f1.8 USM	£369
EF 35mm f1.4 L USM	£1059
EF 35mm f2.0	£208
EF 35mm f2.0 USM	£699
EF 40mm f2.8 STM	£159
TS-E 45mm f2.8	£1099
EF 50mm f1.2 L USM	£1169
EF 50mm f1.4 USM	
<b>£259 Inc £20 Cashback*</b>	
Price you pay today £279	
EF-S 60mm f2.8 USM Macro	
<b>£329 Inc £20 Cashback*</b>	
Price you pay today £349	
MP-E 65mm f2.8 1-5x Macro	£799
EF 85mm f1.8 USM	£299
TS-E 90mm f2.8	£1099
EF 100mm f2.8 USM Macro	
<b>£381.95 Inc £40 Cashback*</b>	
Price you pay today £421.95	
EF 100mm f2.8 L IS USM Macro	£689
EF 135mm f2.0 L USM	£859
EF 180mm f3.5 L USM Macro	£1275
EF 200mm f2.8 L USM II	£599
EF 300mm f2.8 L IS USM II	£5145
EF 300mm f4.0 L IS USM	£1099
EF 400mm f5.6 L USM	£1058
EF 500mm f4.0 L USM II	£7765
EF 8-15mm f4.0 L USM Fisheye	£1059
EF-S 10-22mm f3.5-4.5 USM	£619
EF-S 15-85mm f3.5-5.6 IS USM	
<b>£494 Inc £55 Cashback*</b>	
Price you pay today £549	
EF 16-35mm f2.8 L USM II	£1099
EF 17-40mm f4.0 L USM	£579

## EF-S 17-55mm f2.8 IS USM

£694 Inc £55 Cashback\*

Price you pay today £749

## EF-S 17-85mm f4.0-5.6 IS USM

£314 Inc £20 Cashback\*

Price you pay today £334

## EF-S 18-135mm f3.5-5.6 IS STM

£344

## EF-S 18-200mm f3.5-5.6 IS

£349 Inc £40 Cashback\*

Price you pay today £389

## EF 24-70mm f2.8 L USM II

£1795

## EF 24-105mm f4.0 L IS USM

£819

## EF 28-135mm f3.5-5.6 IS USM

£359

## EF-S 55-250mm f4.0-5.6 IS II

£199

## EF 70-200mm f2.8 L IS USM II

£1799

## EF 70-200mm f4.0 L USM

£483

## EF 70-200mm f4.0 L IS USM

£889

## EF 70-300mm f4.0-5.6 IS USM

£348 Inc £20 Cashback\*

Price you pay today £368

## EF 70-300mm f4.0-5.6 L IS USM

£1129

## EF 75-300mm f4.0-5.6 M IS III

£219

## EF 100-400mm f4.5-5.6 L IS USM

£1189

## Canon Summer Cashback\* offer ends 31.07.13



## NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye

£549

16mm f2.8 D AF Fisheye

£619

20mm f2.8 D AF

£463

24mm f2.8 D AF

£369

24mm f3.5 D ED PC-E

£1465

**NEW!** 28mm f1.8 G AF-S

£505

28mm f2.8 D AF

£245

35mm f1.8 G AF-S DX

£148

35mm f2.0 D AF

£255

45mm f2.8 D PC-E ED Micro

£1393

50mm f1.4 G AF-S

£289

50mm f1.4 D AF

£244

50mm f1.8 G AF-S

£155

60mm f2.8 G AF-S ED Micro

£404

## 85mm f1.4 D AF

£949

## 85mm f1.4 G AF-S

£1189

## 85mm f1.8 D AF

£299

## 85mm f2.8 D PC-E Micros

£1339

## 85mm f3.5 G ED AF-S VR DX Micro

£375

## 105mm f2.8 G ED AF-S VR IF ED Micro

£629

## 135mm f2.0 D AF DC

£1029

## 180mm f2.8 D AF IF-ED

£695

## 200mm f4.0 AF Micro

£1179

## 300mm f4.0 D AF-S IF ED

£1029

## 10-24mm f3.5-4.5 G AF-S DX

£639

## 12-24mm f4.5-5.6 EX DG HSM II

£649

**NEW!** 17-70mm f2.8-4.0 DC OS HSM

£349

## 18-200mm f3.5-6.3 DC OS HSM II

£259

## 18-250mm f3.5-6.3 DC OS HSM

£306

## 18-55mm f3.5-6.3 DC Macro OS HSM

£399

## 24-70mm f2.8 IF EX DG HSM

£599

## 50-150mm f2.8 EX DC APO OS HSM

£749

## 50-200mm f4.0-5.6 DC OS HSM

£119

## 50-500mm f4.5-6.3 DG OS HSM

£999

## 70-200mm f2.8 EX DG OS HSM

£899

## 70-300mm f4.0-5.6 APO Macro Super DG

£150

## 70-300mm f4.0-5.6 DG OS

£275

**NEW!** 120-300mm f2.8 OS

£3599

## 120-400mm f4.5-5.6 DG OS HSM

£639

## 150-500mm f5.0-6.3 DG OS HSM

£749

## EX DG APO Tele Converters

£199

## TAMRON LENSES

with 5 Year Warranty

**NEW!** 90mm f2.8-4.0 DC USD Macro

£499

## 90mm f2.8 SP Di Macro

£369

## 180mm f3.5 Di SP AF Macro

£698

## 10-24mm f3.5-4.5 DC II LD SP AF ASP IF

£369

## 17-50mm f2.8 XR Di II VC

£349

## 18-200mm f3.5-6.3 AF XR DI II

£159

## 24-70mm f2.8 Di VC USD PZD

£349

**NEW!** 24-70mm f2.8 Di VC USD SP

£839

## 28-75mm f2.8 XR Di

£349

**NEW!** 70-200mm f2.8 Di VC USD

£1299

## 70-300mm f4.5-6.3 SP Di VC USD

£289

Visit our website at

[www.wexphotographic.com](http://www.wexphotographic.com)

for a wide range of Lens Accessories

including Hoods, Square or Threaded

Filters, Camouflage Covers and

Bean Bag supports



Pixma

Pro 1

## Photo Bags &amp; Rucksacks



NEW!



NEW!



NEW!





# Mifsuds.com

FAMILY RUN SINCE 1954

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.

**NOW AT  
MIFSUD  
USED stock in  
Mint-condition...**



D5100 body £249



D3100 body £179



D3000 body £119

**Why not add an  
18-105mm  
f3.5/5.6 VR lens?**



**NEW £159  
USED £139  
OR a 55-200mm  
f4.5/6 VR lens?**



USED £119

New in at MIFSUDS...

**PENTAX**

Please see website  
for full list of items  
stocked

**DSLR SENSOR  
CLEANING ON  
THE PREMISES**  
Email us now for  
details - done  
by appointment  
only MON-FRI

**PRO LENS  
~ BODY  
HIRE**  
Email for details -  
Subject to availability

**If what you are looking  
for is not listed...  
email with your  
requirements & we  
will advise when we  
have what you want.**

Please follow  
us on

**facebook**27-29, Bolton  
Street, Brixham.  
Devon. TQ5 9BZ.

**Mail Order :**  
**01803  
852400**



<b>5x4 USED</b>	75-300 F4/5.6 IS U.....£199	GA645Z M- box.....£599	105-210 F4.5 ULD C.....£249	18-35 F3.5/4.5.....£69	30 F1.4 EX DC box.....£199	35-70 F3.5/4.5.....£99
Cambo Wide Super Angulon	80-200 F4.5/6.16 II.....£249	GA645 M-.....£399	110 F2.8 N.....£99	50-500 F4/5.6 DL box.....£749	35-70 F4.....£29	35-70 F4.....£99
65 F5.6 wide web.....£1499	90 F2.8 TSE.....£749	GW6900.....£399	110 F2.8 C.....£79	50-500 F4/5.6 EX DG.....£699	35-70 F4.....£29	35-70 F4.....£99
Sup Ang F9.8 F6.....£299	100-400 F4.5/5.6 L.....£199	GW6900.....£399	110 F2.8 C.....£79	55-200 F4/5.6 M. Min. box.....£249	50 F3.5 macro.....£99	50 F3.5 macro.....£99
Polaroid back.....£49	100-400 F4.5/5.6 L.....£199	GW6900.....£399	150 F3.5 N.....£99	50 F1.4 EX DG M- box.....£269	50 F3.5 macro.....£99	50 F3.5 macro.....£99
Toyo 6x7 RFH.....£129	180 F3.5 U.....£849	GITZO USED	210 F4 N M-.....£129	50 F1.4 EX DG M- box.....£229	50 F3.5 macro.....£99	50 F3.5 macro.....£99
Toyo quick roll slider.....£199	300 F2.8 L U M-.....£4499	TRIPOD HEADS	300 F5.6 N ULD-C M-.....£199	55-200 F4/5.6.....£69	50 F3.5 macro.....£99	50 F3.5 macro.....£99
Doublet double dark sl ea E15	300 F2.8 L U.....£299	G1077M.....£139	2x converter N.....£119	105 F2.8 EX DG.....£279	50 F3.5 macro.....£99	50 F3.5 macro.....£99
TRIPOD HEADS	G1178M.....£139	G1280.....£129	Ext Tube 1, 2, 3S each.....£29	10-200 F2.8 DG OS M-.....£729	50 F3.5 macro.....£99	50 F3.5 macro.....£99
ETRS + 75 PE + 120 back	500 F4 IS U L.....£4999	G2272M.....£149	Teleplus/Viv 2x conv ea.....£49	150 F2.8 EX DG box.....£429	180 F2.8.....£29	180 F2.8.....£99
+ AEII prism.....£349	14x conv MKII.....£249	G2780FQR green.....£149	FE401 AE prism box.....£179	150 F4.5 EX.....£429	200 F4.....£29	200 F4.....£99
ETRSi body.....£139	2x ext MKII.....£249	GH1720FQR.....£139	AE prism 645 Super.....£129	600 F8.....£349	200 F4.....£29	200 F4.....£99
2x extender E.....£139	2x extender MKII.....£149	GH1720FQR.....£139	Plain prism (645 Super).....£69	300 F2.8 EX.....£99	Sigma 500 F7.2.....£199	Sigma 500 F7.2.....£199
E14 ext tube.....£139	LC-6 wireless kit.....£179	GH1720FQR.....£139	WLF (Super/Pro) T1.....£139	500 F4.5 EX DG HSM.....£2799	Olympus Auto bellows	Olympus Auto bellows
120 RFH.....£169	LC-4 wireless kit.....£119	GH1720FQR.....£139	Polaroid Back HP401.....£39	105 F2.8 EX DG.....£429	50 F3.5 macro.....£99	50 F3.5 macro.....£99
105 F4.5 PE macro.....£369	Ext tube 25 MKI.....£89	GH1720FQR.....£139	2x EX DG conv M- box.....£149	14x EX conv.....£99	50 F3.5 macro.....£99	50 F3.5 macro.....£99
135 F4 PE.....£249	Teleplus 2x DG conv.....£89	GH1720FQR.....£139	Polaroid back.....£39	2x EX conv.....£99	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 E.....£89	NCE2 charger.....£99	GH1720FQR.....£139	120 Insert.....£20	18-200 F2.8 XR Dile.....£229	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 PE M- box.....£149	BP-300 grip.....£39	GH1720FQR.....£139	Ext Tube 1, 2, 3S each.....£29	TAM 28-75 F2.8 XR Di.....£229	50 F3.5 macro.....£99	50 F3.5 macro.....£99
200 F4.5 PE.....£179	BP-200 grip.....£20	GH1720FQR.....£139	120 Back 3x3 Winder.....£79	TAM 55-200 F4/5.6 Di-.....£129	50 F3.5 macro.....£99	50 F3.5 macro.....£99
500 F8 EII.....£449	BP-50 grip.....£20	GH1720FQR.....£139	Teleplus 1.4x conv.....£69	TAM 90 f12.8.....£199	50 F3.5 macro.....£99	50 F3.5 macro.....£99
2x extender E.....£139	BP-8 grip.....£179	GH1720FQR.....£139	Teleplus 1.4x conv.....£69	TOK 11-26 F2.8 ATX Pro.....£379	50 F3.5 macro.....£99	50 F3.5 macro.....£99
E14 ext tube.....£139	LC-6 wireless kit.....£179	GH1720FQR.....£139	Teleplus 1.4x conv.....£69	28-300 F3.5/6.3 XR Di.....£298	50 F3.5 macro.....£99	50 F3.5 macro.....£99
120 RFH.....£169	LC-4 wireless kit.....£119	GH1720FQR.....£139	Teleplus 1.4x conv.....£69	TOK 35 F2.8 mac M-.....£199	50 F3.5 macro.....£99	50 F3.5 macro.....£99
105 F4.5 PE macro.....£369	Ext tube 25 MKI.....£89	GH1720FQR.....£139	Kenko 1.4x Pro 300DG.....£149	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
135 F4 PE.....£249	Teleplus 2x DG conv.....£89	GH1720FQR.....£139	60 F2 M-.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 E.....£89	NCE2 charger.....£99	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 PE M- box.....£149	BP-300 grip.....£39	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
200 F4.5 PE.....£179	BP-200 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
500 F8 EII.....£449	BP-50 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
2x extender E.....£139	BP-8 grip.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
E14 ext tube.....£139	LC-6 wireless kit.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
120 RFH.....£169	LC-4 wireless kit.....£119	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
105 F4.5 PE macro.....£369	Ext tube 25 MKI.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
135 F4 PE.....£249	Teleplus 2x DG conv.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 E.....£89	NCE2 charger.....£99	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 PE M- box.....£149	BP-300 grip.....£39	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
200 F4.5 PE.....£179	BP-200 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
500 F8 EII.....£449	BP-50 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
2x extender E.....£139	BP-8 grip.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
E14 ext tube.....£139	LC-6 wireless kit.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
120 RFH.....£169	LC-4 wireless kit.....£119	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
105 F4.5 PE macro.....£369	Ext tube 25 MKI.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
135 F4 PE.....£249	Teleplus 2x DG conv.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 E.....£89	NCE2 charger.....£99	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 PE M- box.....£149	BP-300 grip.....£39	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
200 F4.5 PE.....£179	BP-200 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
500 F8 EII.....£449	BP-50 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
2x extender E.....£139	BP-8 grip.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
E14 ext tube.....£139	LC-6 wireless kit.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
120 RFH.....£169	LC-4 wireless kit.....£119	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
105 F4.5 PE macro.....£369	Ext tube 25 MKI.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
135 F4 PE.....£249	Teleplus 2x DG conv.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 E.....£89	NCE2 charger.....£99	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 PE M- box.....£149	BP-300 grip.....£39	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
200 F4.5 PE.....£179	BP-200 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
500 F8 EII.....£449	BP-50 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
2x extender E.....£139	BP-8 grip.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
E14 ext tube.....£139	LC-6 wireless kit.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
120 RFH.....£169	LC-4 wireless kit.....£119	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
105 F4.5 PE macro.....£369	Ext tube 25 MKI.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
135 F4 PE.....£249	Teleplus 2x DG conv.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 E.....£89	NCE2 charger.....£99	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 PE M- box.....£149	BP-300 grip.....£39	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
200 F4.5 PE.....£179	BP-200 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
500 F8 EII.....£449	BP-50 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
2x extender E.....£139	BP-8 grip.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
E14 ext tube.....£139	LC-6 wireless kit.....£179	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
120 RFH.....£169	LC-4 wireless kit.....£119	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
105 F4.5 PE macro.....£369	Ext tube 25 MKI.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
135 F4 PE.....£249	Teleplus 2x DG conv.....£89	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 E.....£89	NCE2 charger.....£99	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
150 F3.5 PE M- box.....£149	BP-300 grip.....£39	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
200 F4.5 PE.....£179	BP-200 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£369	50 F3.5 macro.....£99	50 F3.5 macro.....£99
500 F8 EII.....£449	BP-50 grip.....£20	GH1720FQR.....£139	70-300 F4/5.6 box.....£249	TOK 50-135 ATX Pro.....£		

Buy from a truly independant, family owned camera shop for great advice, huge stocks and competitive prices. Family run since 1954.



QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 3 Month warranty on most secondhand.



We may be the best stocked dealer in the West Country  
**BUT WE STILL WANT YOUR EQUIPMENT!**

CANON - NIKON - PENTAX - SONY  
PANASONIC - LEICA - OLYMPUS  
MINOLTA - CONTAX  
BRONICA - ETRS, SQ, GS & RF  
FUJI, HASSELBLAD,  
MAMIYA - 645, RB, RZ, 6/7, TLR  
PENTAX - 645MF / AF, 6X7  
LARGE FORMAT  
STUDIO EQUIPMENT ETC.

**PART EXCHANGE  
BUY FOR CASH  
COMMISSION SELL**  
Collection can be arranged  
*In the first instance  
please email details to...*

**[info@mifsuds.com](mailto:info@mifsuds.com)**

Visit our clearance site on ebay <http://stores.ebay.co.uk/Mifsuds-Photographic>

LIMITED FREE PARKING AND  
FREE LIGHT REFRESHMENTS  
AVAILABLE FOR CUSTOMERS

BUY ONLINE (new stock only) - CHECK LATEST PRICES - UPDATED DAILY (MON-FRI):

**[www.mifsuds.com](http://www.mifsuds.com)**  
(SECURE SSL ENCRYPTION)



Connect  
now with  
your QR  
app



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



Premier  
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

## MEMORY

### NEW LOWER PRICES

**SanDisk**

<b>SanDisk Blue</b>	<b>C4: 5MB/s</b>
£8.27	£4.99
4GB 5MB/s	£12.41
8GB 5MB/s	£21.10
16GB 5MB/s	£39.39

<b>SanDisk Ultra</b>	<b>C6: 30MB/s</b>
£15.66	£9.99

<b>SanDisk Extreme</b>	<b>C10: 30&amp;45MB/s</b>
£21.33	£7.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£21.76	£13.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£26.12	£12.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£27.22	£10.99

<b>SanDisk Extreme</b>	<b>60MB/s</b>
£67.05	£27.99

<b>SanDisk Extreme</b>	<b>60MB/s</b>
£92.34	£57.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£21.76	£13.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£26.12	£12.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£27.22	£10.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£67.05	£27.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£92.34	£48.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£37.42	£17.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£46.02	£21.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£67.65	£27.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£92.34	£48.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£365.45	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£37.42	£17.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£46.02	£21.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£67.65	£27.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£92.34	£48.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£348.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£448.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£648.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£848.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£1248.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£1648.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£2048.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£2448.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£2848.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£3248.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£3648.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£4048.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£4448.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£4848.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£5248.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£5648.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£6048.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£6448.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£6848.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£7248.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£7648.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£8048.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£8448.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£8848.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£9248.54	£139.99

<b>SanDisk Ultra</b>	<b>30MB/s</b>
£9648.54	£139.99

**SanDisk Ultra**	**30MB/s**

<tbl\_r cells="2" ix="1" maxcspan="1



D5100

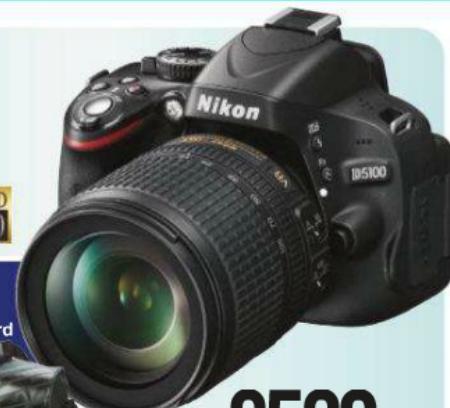
- 16 megapixels, CMOS sensor
- 18-105mm VR Lens
- 3" LCD
- ISO 100-6400

Full HD  
1080

Kit Includes

Nikon Gadget Bag with  
iPad pocket & 16GB SD Card  
Worth £39.99

2 YEAR  
WARRANTY



**£529.99**

**Panasonic**

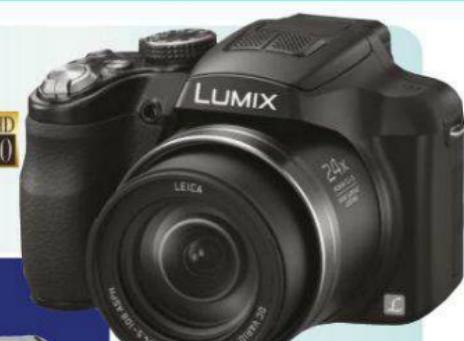
Full HD  
1080

LUMIX FZ62 KIT

- 16.1 megapixels, MOS sensor
- 24x optical zoom
- 3" LCD
- Leica 14 element lens
- O.I.S Optical Image Stabiliser

Kit Includes

Extra Panasonic Lithium  
Battery & Panasonic Case  
Worth £60



3 YEAR WARRANTY  
T&C'S APPLY

**£279.99**



COOLPIX S2750

- 18 megapixels
- 2.7" QVGA LCD screen
- 720p HD movie
- Lithium battery



Kit Includes  
Nikon Leather Case & 4GB SD Card -  
Worth £29.99

**£89.99**

**EPSON**  
EXCEED YOUR VISION

XP750

- Wi-Fi All-In-One
- 8.8cm touch screen panel
- SD/MS card slot
- Dual front loading paper trays

WiFi

Save  
£50



**£179.99**

E-mail document from anywhere in  
the world to printer

**OLYMPUS**

VR340 KIT

Save  
£70



2 YEAR WARRANTY

**£89.99**

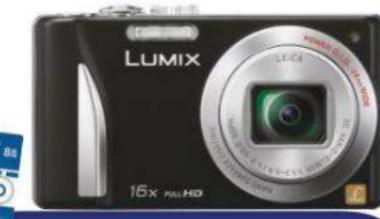
Kit Includes  
Lexar 8GB SD Card  
& Lowepro Case - Worth £29.98

**Panasonic**

Full HD  
1080

LUMIX TZ-25

- 12 megapixels
- 3" LCD
- 16x Optical Zoom
- Full HD 1080p
- Lithium battery



**£139.99**

Kit Includes  
Lexar 8GB SD HC Card  
Worth £9.99

**EPSON**

EXCEED YOUR VISION

V500 SCANNER

- A4 flatbed scanner
- 6400 dpi
- Powerful image restoration
- Amazing clarity and detail
- Optional automatic document feeder

Save  
£10



**£169.99**

Take your photos further...

**FUJIFILM**

XP60

- 16 megapixel
- 5x optical zoom
- (up to 10x Intelligent Digital Zoom)
- Waterproof to 15m, Shockproof 2m, Freezeproof -10°C



Kit Includes  
Duracell NP-45 Spare Battery  
- Worth £14.99

**£139.99**



**OLYMPUS**

TOUGH TG2

Full HD  
1080

- 12 megapixels
- 3" LCD
- Waterproof to 15m, Shockproof 2m, Freezeproof -10°C

2 YEAR WARRANTY

**£329.99**

Kit Includes  
Duracell Li-50B Spare Battery  
- Worth £14.99



**FUJIFILM**

SL280 KIT



**£149.99**

Kit Includes  
S Series case & 4GB SD card  
Worth £29.99

■ THE RIGHT PRODUCTS  
■ THE RIGHT CHOICE

■ THE RIGHT PRICE  
■ THE RIGHT PEOPLE

RIGHT  
HERE!

**PENTAX**

**WG-10**

- 14 megapixels
- 5x optical zoom
- 3" LCD
- 720p HD video
- Macro shooting to 1cm

Waterproof to 10m,  
Shockproof to 1.5m  
Coldproof to -10°  
Crushproof to 100kg



**£159.99**

Available in red or black

**PENTAX**

**X-5 BRIDGE CAMERA**

- 16 megapixel
- 26x mega zoom lens
- 3" tiltable LCD screen
- Triple shake reduction

**£169.99**



Save  
£10

**SONY**

**A57 18-55MM**

- 16.1 megapixels
- APS-C sensor
- 3" LCD
- Translucent Mirror Technology
- BIONZ processor

Full HD  
1080

**Kit Includes**  
16GB 400x Pro SD Card  
Worth £29.99



**£399.99**

**SONY**

**CYBERSHOT WX200**

- 18.2 megapixel
- 10x zoom
- Intelligent auto
- Wi-Fi & Picture effects

Full HD  
1080



**Kit Includes**  
Lexar 8GB SD Card - Worth £9.99

Berkshire  
Bedfordshire  
Buckinghamshire  
Bristol  
Cambridgeshire  
  
County Durham  
Cornwall

Reading  
Dunstable  
Chesham  
Bristol  
Cambridge  
Cambridge  
Cambridge  
Darlington  
Bodmin  
Falmouth  
Falmouth  
Helston  
Newquay  
Newquay  
Penzance  
Perranporth  
St. Austell  
St. Ives  
Truro  
Wadebridge  
Ulverston  
Chesterfield  
Tiverton  
Blandford  
Dorchester  
Sturminster Newton  
Weymouth  
Brighton  
Hailsham  
Hastings  
Lewes  
Seaford  
Seaford  
Cirencester  
Gloucester  
Rochdale  
Farnborough  
Petersfield  
Ringwood  
Southampton  
Newport  
Rye  
Canterbury  
Folkestone  
Hythe  
Maidstone  
Tunbridge Wells  
Lancaster  
Ashby De La Zouch  
Louth  
Spalding  
Hampstead  
West Norwood  
Sunbury on Thames  
Teddington  
Wroxham  
Kettering  
Northampton  
Antrim  
Armagh

East Sussex

Gloucestershire  
Greater Manchester  
Hampshire

Isle of Wight

Kent

Lancashire  
Leicestershire  
Lincolnshire

London

Middlesex

Norfolk

Northamptonshire

Northern Ireland

Station Cameras  
Dormans Photo Imaging Ltd  
Chesham Cameras  
London Camera Exchange  
Campkins Camera Centre  
Campkins Future Vision  
Performance Computers  
Clemens Photography  
Associated Photography  
Depicture  
Premier Photographic  
Drury's Pharmacy  
Kaye's Pharmacy  
Perfect Pictures  
The Camera Shop  
Cornwall Cameras  
St Ives Camera Company  
Cornwall Cameras  
Depicture  
Photo Express  
Dents Photo  
Cameras Plus  
Wessex Photo  
Wessex Photo  
Wessex Photo  
Clock Tower Cameras  
Camera Centre (Hailsham)  
Marriotts Photo Stores  
H.A Baker Ltd  
Buckland Photographic  
Concord Fotos  
London Camera Exchange  
Pennine Photographic & Bino Centre  
Longworth Photographic  
Petersfield Photographic  
Wessex Photo  
City Photographic  
Island Photo Centre  
Island Photo Centre  
Canterbury Camera Centre  
Seymour Harrison  
The Camera Shop  
Ronald White Photographic  
RedBox Cameras  
G.L. Robertson  
Dean & Smedley Ltd  
Colorgrafix  
Welec  
Photocraft (Hampstead)  
Ivor Howell Cameras  
MF Photographic  
Teddington Photographic  
Roys (Wroxham) Ltd - Photo Dept  
Camera Box  
Skears Photographic  
McFarlanes Pharmacy Plus  
L.A. Image

**Northern Ireland**

Armagh  
Ballymena  
Ballymena  
Belfast  
Magherafelt  
Omagh  
Strabane  
Ashington  
Hexham  
Morpeth  
Newark  
Bicester  
Edinburgh  
Glasgow  
Kelsol  
Perth  
Thurso  
Shetland  
Oswestry  
Minehead  
Wells

Home @ Frazers  
Moore Electrics  
Woodside Pharmacy

02837 525 252  
028 2564 7770

Black & Lizzars  
McGlaughlin Pharmacy

02890 326 992  
028 796 32334

Image Express  
Medicare Health & Photo

028 7138 4700  
01670 813 377

Bob Wilson Photomarkets

01434 608 419

Pattinson Photography

01670 512 877

Stait Photography

01636 688 577

Colbase

01869 368 183

ImageX

0131 452 9614

Camerabase

0141 552 6823

Merchant City Cameras

01573 224 719

Hector Innes Photography

01738 633 500

JRS Photo Hardware

01847 892 014

Sutherland Pharmacy

01595 694 345

Camera Centre

01691 653 828

Abbeycolor

01643 704 473

Priddy's

01749 678 782

D.H. James

01873 853 026

H. Shackleton Photographic

01656 679 798

Celtic Camera Centre

02920 394 182

Camera Centre Cardiff

01495 308 640

Walters Photo Video

01685 723 419

Walters Photo Video

01633 262 738

Camera Centre Swansea

01792 476 099

Peter Rogers Photographic

01785 223 810

Sneezums

01284 752 634

Wellspphoto

01502 723 906

Banstead Studios

01737 350 266

S&P Photos Ltd

01276 658 48

Cobham Cameras Ltd

01932 863 743

Farnham Photo Video Ltd

01252 713 116

S&P Photos

01372 377 463

Woking

01483 756 601

Newcastle

0191 234 4606

Newcastle Upon Tyne

0191 2130 060

Sunderland

0191 567 9308

Porthmadog

01766 513 612

Coventry

02476 224 639

Halesowen

0121 585 5021

Shirley

0121 744 2456

Sutton Coldfield

0121 3232 419

Bognor Regis

01243 823 456

Chichester

01243 531 536

Warminster

01985 213 376

Evesham

01386 442 362

Beverley

01482 868 243

Bradford

01274 729 144

Brighouse

01484 713 869

Cleckheaton

01274 852 912

Harrogate

01423 538 138

Halifax

01422 368 686

Hull

01482 325 223

Northallerton

01609 889 098

Skipton

01756 796 570

York

01904 642 491

# ffordes photographic

# The U.K.'s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash

## Bronica ETR/Si



55-200mm F4.5-5.6 USM	Unused £99	85mm F2.8 MM	E++ £299	Fuji S2 Pro Body Only	As Seen £99	HC Prism	E++ £99	SL2 MOT Black Body Only	E++ £599		
55-200mm F4.5-5.6 USM II	E++ / Used £89 - £99	100mm F2 MM	E++ / Mint- £649 - £699	Fuji S3 Pro Body Only	E++ / E++ £149 - £179	Fuji Finder	E++ £79	SL Chrome - 50mm F2 (Dummie)	E++ £149		
70-200mm F2.8 L IS USM	E++ £1049	100mm F2.8 Macro	E++ £199	Leica Digital Modular R	E++ £149	PM3 Prism	E++ / E++ £199 - £249	SL Chrome Body Only	E++ £149		
70-200mm F4.1 IS USM	E++ £729	100mm F3.5 AE	E++ £239	Leica S2 Black Body Only	Mint- £7,899	PM90 Prism	E++ / E++ £149 - £179	SL Chrome Body Only	E++ £169		
70-300mm F4.5-5.6 D0 IS USM+ / E++ £489 - £549	100mm F3.5 MM	E++ / Unused £399 - £399	Minolta Dynax 50 + 18-70mm	As Seen £119	PM90 Prism	Exc / E++ £149 - £179	24mm F2.8 R 3cam	E++ £699			
70-300mm F4.5-5.6 L IS USM	E++ £959	135mm F2 (60 Year Edition)	Used £2,399	Nikon D3 Body Only	E++ £1,499	PME Meter Prism.	E++ £129	24mm F2.8 ROM	E++ £999		
75-300mm F4.6-5.6 USM	E++ £79	180mm F2.8 AE	Unused £599	Nikon D2X Body Only	E++ / E++ £449 - £499	PME90 Meter Prism	E++ £389	28mm F2.8 PCS Shift + Filters.	E++ £299		
100mm F2.8 USM Macro	E++ £299	180mm F2.8 MM	E++ / Unused £499 - £599	Nikon D700 Body Only	E++ / Mint- £649	50mm F2 R 3cam	E++ £249	60mm F2.8 R 3cam Macro	E++ £349 - £399		
100-300mm F5.6 EF	As Seen £39	200mm F3.5 AE	E++ £199	Nikon D300 Body Only	E++ / Mint- £429	60mm F2.8 R Macro + Tube	Exc / E++ £349 - £399	80-200mm F4.5 R 3cam	E++ £189 - £199		
100-300mm F5.6 EF L	E++ £299	200mm F4 AE	Unused £499	Nikon D200 Body Only	E++ / E++ £219 - £239	90mm F2.8 R 1cam	E++ £225	90mm F2.8 R 3cam	E++ £299		
100mm F2.8 L IS USM	Mint- £949	300mm F4 AE	E++ £299	Nikon D90 Body Only	E++ / E++ £339 - £369	100mm F2.8 DPC Macro 3cam	E++ £139	100mm F4.1 Macro + Tube	E++ £399		
100mm F2.8 L USM	E++ £149	TLA20 Flash	E++ / Unused £599 - £599	Nikon D80 Body Only	E++ / E++ £159 - £239	135mm F2.8 R 3cam	Exc / E++ £149	180mm F2.8 R 3cam	E++ £349 - £399		
100mm F2.8 L USM	E++ £250	TLA30 Flash	E++ / E++ £239 - £239	Nikon D70 Body Only	E++ / E++ £119	Xpan II + 45mm F4	E++ / E++ £1,599 - £1,699	180mm F4 R 3cam	E++ £169 - £229		
100mm F2.8 L USM	E++ £229	TLA60 Flash	E++ / E++ £119 - £149	Nikon D60 Body Only	E++ / E++ £109	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	56mm F6.3 Tely R	E++ £599		
100mm F2.8 L USM	E++ £178	18mm F3.5 EX DigiEye	Mint- £449	Nikon D50 Body Only	E++ / E++ £99	2 Extender R.	As Seen / Unused £29 - £179	100mm F2.8 DPC Macro 3cam	E++ £249		
30mm F3.5 PE Fisheye	E++ £999 - £749	18mm F2.8 MM	E++ / Unused £499 - £599	Nikon D500 Body Only	E++ / E++ £149 - £149	10mm F2.8 DPC Macro 3cam	E++ £169	100mm F4.1 Macro + Tube	E++ £399		
40mm F4 E	E++ £149	18mm F2.8 MM	E++ / Unused £499 - £599	Nikon D500 Body Only	E++ / E++ £149 - £149	135mm F2.8 R 3cam	Exc / E++ £149	180mm F4 R 3cam	E++ £349 - £399		
45-90mm F4.5-5.6 PE	E++ £339 - £449	24mm F2.8 Super Wide I	E++ / E++ £499 - £499	Nikon D40 Body Only	E++ / E++ £139	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	180mm F4 R 3cam	E++ £169 - £229		
50mm F8 E	E++ £149	24mm F2.8 Super Wide I	E++ / E++ £499 - £499	Nikon D40 Body Only	E++ / E++ £139	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	56mm F6.3 Tely R	E++ £599		
50mm F2.8 E	E++ £149	28-105mm F4.5-5.6 UC AF	E++ £149	Nikon D100 Body Only	Exc / E++ £89 - £129	2 Extender R.	As Seen / Unused £29 - £179	100mm F2.8 DPC Macro 3cam	E++ £249		
75mm F2.8 ELL	E++ £79	50-150mm F2.8 D EX DC	E++ £149	Nikon D90 Body Only	E++ / E++ £159 - £239	10mm F2.8 DPC Macro 3cam	E++ £169	100mm F4.1 Macro + Tube	E++ £399		
75mm F2.8 PE	E++ £79	70-210mm F2.8 Apo	E++ £179	Nikon D70 Body Only	E++ / E++ £109	135mm F2.8 R 3cam	Exc / E++ £149	180mm F4 R 3cam Macro	E++ £349 - £399		
100-220mm F4.8 PE	E++ £499	70-210mm F3.5-4.5 Apo	E++ £109	Nikon D60 Body Only	E++ / E++ £99	Xpan II + 45mm F4	E++ / E++ £1,599 - £1,699	180mm F4 R 3cam	E++ £169 - £229		
135mm F4 PE	E++ £179	70-300mm F4.5-5.6 Apo	E++ £109	Nikon D40 Body Only	E++ / E++ £139	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	56mm F6.3 Tely R	E++ £599		
150mm F3.5 E	As Seen / Unused £49 - £129	70-300mm F4.5-5.6 Apo	E++ £109	Nikon D50 Body Only	E++ / E++ £149 - £149	2 Extender R.	As Seen / Unused £29 - £179	100mm F2.8 DPC Macro 3cam	E++ £249		
150mm F3.5 PE	E++ £129 - £149	70-300mm F4.5-5.6 Apo	E++ £109	Nikon D50 Body Only	E++ / E++ £149 - £149	10mm F2.8 DPC Macro 3cam	E++ £169	100mm F4.1 Macro + Tube	E++ £399		
150mm F4 E	E++ £145	70-300mm F4.5-5.6 Apo	E++ £109	Nikon D50 Body Only	E++ / E++ £149 - £149	135mm F2.8 R 3cam	Exc / E++ £149	180mm F4 R 3cam	E++ £349 - £399		
200mm F4.5 E	As Seen / Unused £79 - £249	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	180mm F4 R 3cam	E++ £169 - £229		
200mm F4.5 PE	E++ / Unused £39 - £279	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	56mm F6.3 Tely R	E++ £599		
200mm F5.6 E	E++ £129	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	2 Extender R.	As Seen / Unused £29 - £179	100mm F2.8 DPC Macro 3cam	E++ £249		
250mm F5.6 E	As Seen / E++ £79 - £159	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	10mm F2.8 DPC Macro 3cam	E++ £169	100mm F4.1 Macro + Tube	E++ £399		
2x Converter E	E++ £69	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	135mm F2.8 R 3cam	Exc / E++ £149	180mm F4 R 3cam Macro	E++ £349 - £399		
120 F1 Mag	E++ / E++ £39 - £49	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	180mm F4 R 3cam	E++ £169 - £229		
135N F1 Mag	E++ £59	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	56mm F6.3 Tely R	E++ £599	2 Extender R.	As Seen / Unused £29 - £179	100mm F2.8 DPC Macro 3cam	E++ £249
Polaroid F1 Mag	E++ / E++ £59 - £59	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	10mm F2.8 DPC Macro 3cam	E++ £169	100mm F4.1 Macro + Tube	E++ £399		
Autobellows E	Mint- £129	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	135mm F2.8 R 3cam	Exc / E++ £149	180mm F4 R 3cam	E++ £349 - £399		
Extension Tube E14	E++ / Unused £39 - £89	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	180mm F4 R 3cam	E++ £169 - £229		
Extension Tube E28	E++ £79	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	56mm F6.3 Tely R	E++ £599	2 Extender R.	As Seen / Unused £29 - £179	100mm F2.8 DPC Macro 3cam	E++ £249
Motorwinder E	E++ £89	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	10mm F2.8 DPC Macro 3cam	E++ £169	100mm F4.1 Macro + Tube	E++ £399		
Motorwinder EI	E++ £89	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	135mm F2.8 R 3cam	Exc / E++ £149	180mm F4 R 3cam Macro	E++ £349 - £399		
Proshade E	E++ £25	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	180mm F4 R 3cam	E++ £169 - £229		
SCA386 Flash Adapter	E++ / E++ £25 - £45	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	56mm F6.3 Tely R	E++ £599	2 Extender R.	As Seen / Unused £29 - £179	100mm F2.8 DPC Macro 3cam	E++ £249
AEI Meter Prism	E++ / E++ £49 - £49	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	10mm F2.8 DPC Macro 3cam	E++ £169	100mm F4.1 Macro + Tube	E++ £399		
Muti Scope E	As Seen / E++ £25 - £59	70-300mm F4.5-5.6 Apo	Unused £2,399	Nikon D90 Body Only	E++ / E++ £159 - £239	135mm F2.8 R 3cam	Exc / E++ £149	180mm F4 R 3cam	E++ £349 - £399		
Prism Finder E	As Seen / E++ £25 - £59	300EZ Speedlite	E++ / E++ £25 - £25	Nikon D90 Body Only	E++ / E++ £159 - £239	Xpan + 45mm F4	E++ / E++ £1,599 - £1,699	180mm F4 R 3cam	E++ £169 - £229		
Rotary Finder E	As Seen / E++ £25 - £59	420EZ Speedlite	E++ / E++ £25 - £25	Nikon D90 Body Only	E++ / E++ £159 - £239	56mm F6.3 Tely R	E++ £599	2 Extender R.	As Seen / Unused £29 - £179	100mm F2.8 DPC Macro 3cam	E++ £249
Speed Grip E	As Seen / E++ £15 - £28	430EZ Speedlite	E++ / E++ £25 - £25	Nikon D90 Body Only	E++ / E++ £159 - £239	10mm F2.8 DPC Macro 3cam	E++ £169	100mm F4.1 Macro + Tube	E++ £399		
Speed Grip E	As Seen / E++ £15 - £28	450EZ Speedlite	E++ / E++ £25 - £25	Nikon D90 Body Only	E++ / E++ £159 - £239	135mm F2.8 R 3cam	Exc / E++ £149	180mm F4 R 3cam	E++ £349 - £399		
Bronica GS1											
GS1 Complete + AE Prism	E++ £449	ZEIS 25mm F2.8 ZE Distagon	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	MD2 Black Body Only	E++ / Mint- £599 - £599	1000S Complete	E++ / Mint- £75 - £125	1000S Complete	E++ £179
GS1 Complete	E++ / E++ £449 - £449	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	24mm F2.8 DPC Macro 3cam	E++ / Mint- £599 - £599	24mm F2.8 DPC Macro 3cam	E++ £179
GS1 Body Only	E++ / E++ £149	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ £179
50mm F4.5-5.6 FPC	As Seen / E++ £149 - £249	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ £179
110mm F4.6-5.6 Macro	E++ £189	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ £179
200mm F4.5-5.6 Macro	E++ £199	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ £179
Polaroid Macro	E++ / E++ £45 - £45	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ £179
AE Prism Finder G	E++ / E++ £149 - £149	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ £179
Prism Finder G	E++ / E++ £149 - £149	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ £179
Rotary Finder G	E++ / E++ £125	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ £179
Speed Grip E	As Seen / E++ £15 - £28	ZEIS 50mm F1.4 ZE	E++ / Mint- £149 - £149	Nikon D90 Body Only	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ / Mint- £149 - £149	56mm F8.0 Macro	E++ £179
Contax RF645 - Please Call											
Contax 645 Series											
Contax 645 Series	E++ £1,599	2G Millennium Kit	E++ / Mint- £1,599	Contax 645 Body Only	E++ / Mint- £1,599	55mm F2.8 Body Only	E++ / Mint- £1,599	55mm F2.8 Body Only	E++ / Mint- £1,599	55mm F2.8 Body Only	E++ £1,599
Contax SLR Series											
Contax SLR Series	E++ £1,599	2G Body Only	E++ / E++ £349 - £449	Contax SLR Body Only	E++ / E++ £349 - £449	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ £1,599
Contax SLR Series	E++ £1,599	2G Body Only	E++ / E++ £349 - £449	Contax SLR Body Only	E++ / E++ £349 - £449	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ £1,599
Contax SLR Series	E++ £1,599	2G Body Only	E++ / E++ £349 - £449	Contax SLR Body Only	E++ / E++ £349 - £449	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ £1,599
Contax SLR Series	E++ £1,599	2G Body Only	E++ / E++ £349 - £449	Contax SLR Body Only	E++ / E++ £349 - £449	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ £1,599
Contax SLR Series	E++ £1,599	2G Body Only	E++ / E++ £349 - £449	Contax SLR Body Only	E++ / E++ £349 - £449	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ £1,599
Contax SLR Series	E++ £1,599	2G Body Only	E++ / E++ £349 - £449	Contax SLR Body Only	E++ / E++ £349 - £449	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ £1,599
Contax SLR Series	E++ £1,599	2G Body Only	E++ / E++ £349 - £449	Contax SLR Body Only	E++ / E++ £349 - £449	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ / E++ £1,599	55mm F2.8 Body Only	E++ £1,599
Contax SLR Series	E++ £1,599	2G Body Only	E++ / E++ £349 - £449	Contax							



# NICHOLAS

CAMERA COMPANY FOR THE AMATEUR/PROFESSIONAL PHOTOGRAPHER, CAMERA COLLECTOR

15 CAMDEN HIGH STREET, LONDON NW1 7JE

TEL: 020 7916 7251 or 020 7387 3355

MON-SAT 10-6pm FAX: 020 7419 1719

[www.nicholascamera.com](http://www.nicholascamera.com)

50 YARDS MORNINGTON CRESCENT TUBE

## NEW UK DIGITAL SLR's and LENSES

CANON,NIKON,SONY,ETC.....**CLOW**

CONTAX 24-85AF/NEW?.....£325-£795 NIKON 85mm/11.8f/1.4AF.....£225-£845 CANON 300-400D/18-55.....£145-£225 17mm 14/152/8.20mmf.2.....£245-£495 LEICA-R LENSES,15mm-800mm.....EASK

CONTAX 25-28mm/28mm.....£195-£399 NIKON 105/1.8/11.8f/1.4AF.....£499-£899 20-35mm/24-35mm,24mm.....£195-£495 Lett Duo-Dy Syncroniser.....£125

CONTAX 85/1.4/35Z.....£375-£975 NIKON 120/MEDICAL/NEW?.....£145-£199 FUJII S1/S2/S3/SSPRO.....£125-£495 135mm 12-18, 14, 15 choice.....EPHONE

CONTAX T/B/TX/NEW?.....£275-£995 NIKON 200/2.8/600mm/6AF.....£195-£495 HASSEL H30-39mm/80mm.....£369-£557 20mm-140mm,140mm.....£195-£495

CONTAX T2/GOLD/BLACK/NEW?.....£87-£275 NIKON D300s/70-200mm-NEW?.....£395-£1195 Kodak DCS Pro/1/NEW?.....EASK 282/35-85/85.8f/1.2.....£125-£495

CONTAX DATABACK-T2 GOLD.....£145 NIKON 14-24/28-70mm.....£85-£175 35mm TILT SHIFT.....£75-£275

CONTAX T2,TITN.....£245-£375 NIKON 16-85AFS/100-300mm.....£295-£395 100mm/Macro,135mm/200mm.....£45-£525

CONTAX 14-24mm/100mm/70/90mm.....£195-£375 NIKON 17-55mm/2.8 AF-S.....£795-£1195 300mm/2.8-various.....£75-£1245

CONTAX 17-55mm,TSE,USED.....£1625 NIKON 17-55mm/2.8 AF-S.....£795-£1195 LEICA DIGILUX 3+4-50.....£795-£1195

CONTAX-Y ZEISS 50mm/80mm,USED.....£1295 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-80mm,COMP.....£1875 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-100mm,FLUID/HEAD/OTHER TRIPODS.....£1495-£275 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX T2,T3,TXD,USED.....£1495-£275 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX T3-ANIV/70/90mm.....£1795 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-300mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-35mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-40mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-50mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-60mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-70mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-80mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-100mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-120mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-140mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-170mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-200mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-240mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-300mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-350mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-400mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-500mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-600mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-700mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-800mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-900mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-1000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-1200mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-1400mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-1700mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-2000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-2400mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-3000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-3500mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-4000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-4500mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-5000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-5500mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-6000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-6500mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-7000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-7500mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-8000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-8500mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-9000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-10000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-11000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-12000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-13000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-14000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-15000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-16000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-17000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-18000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-19000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-20000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-21000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-22000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-23000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-24000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-25000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-26000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-27000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-28000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-29000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-30000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-31000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-32000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-33000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-34000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-35000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-36000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-37000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-38000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-39000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-40000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-41000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-42000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-43000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-44000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-45000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-46000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-47000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-48000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-49000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-50000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-51000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-52000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-53000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-54000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-55000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-56000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-57000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-58000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-59000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-60000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-61000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-62000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-63000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-64000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-65000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Minolta RD-175/dynx Mount.....£995-£1995

CONTAX 645-66000mm,USED.....£1995 NIKON 17-55mm/2.8 AF-S.....£795-£1195 Efferes

CONTAX 645-67000mm,



**M**  
**morco**  
**Tel: 01623 422828**

**Find your  
favourite  
brands on  
our brand  
new website**

  
**Colorama**  
  
**PermaJet**   
**Lastolite™**  
**Professional**  
**Fotospeed**  
**PROFESSIONAL INKJET MEDIA & INKS**  
**Hahnemühle**  
**FINEART**  
  
**WEIJIN**  
**PRODUCTS INC**  
  
**BEATTIE**  
**INTENSCREEN**  
By Fresnel Optics, Inc.  
**ILFORD**  
**... and more.**

**www.morco.uk.com**

**WANTED FOR CASH**  
**Exclusively... Nikon**  
**HIGHEST PRICES PAID**

*Grays of Westminster* are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at [info@graysofwestminster.com](mailto:info@graysofwestminster.com) for our highest offer.

*Grays of Westminster*  
- Exclusively... Nikon  
40 Churton Street, Pimlico  
London SW1V 2LP



[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)

**WE BUY FOR CASH**  
*All makes - and we always offer a fair price*  
**URGENTLY REQUIRED...**

**Digital including:**  
**NIKON. CANON. SIGMA. TOKINA. TAMRON.**  
**SONY. OLYMPUS. PENTAX. PANASONIC. LEICA.**

**Film including:**  
**HASSELBLAD. LEICA. ZEISS.**

**CASH WAITING! CALL US NOW!**  
*Single items through to large collections*

**[www.cash4cameras.co.uk](http://www.cash4cameras.co.uk)**  
**at STAFFORD CAMERAS**

Unit 2, Parkside Shopping Precinct, STAFFORD. ST16 1TQ.  
(Before travelling any distance to see us, please ring for an appointment)  
Email: [cash4cameras@ntlworld.com](mailto:cash4cameras@ntlworld.com)

**Tel: 01785 605475**

MPB  
PHOTOGRAPHICBUY AT A BETTER PRICE  
SELL WITHOUT RISK OR HASSLE[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)

0845 459 0101



# BUY

## USED PHOTOGRAPHIC EQUIPMENT

Stop paying a premium on cameras and equipment - buy used at MPB. We are a specialist dealer in quality used gear, with a focus on Canon and Nikon products. We have a huge range of used equipment at fantastic prices, all of which come with a six month warranty and next working day delivery. We only trade in genuine stock purchased within the EU.

### The Benefits of Buying Used with MPB

- Our high quality used equipment is significantly cheaper than new, and does not depreciate in value as much after purchase
- All of our Used Equipment comes with a six month warranty at no extra cost, for your peace of mind
- All in stock items are shipped for next working day delivery, with saturday delivery available as an option
- Our staff are knowledgeable and passionate about the equipment we sell



OR

# SELL

## YOUR GEAR FOR CASH OR AN UPGRADE

Avoid the risks and additional fees of auction sites by selling your equipment to us! We buy most modern photographic equipment, including cameras, lenses, flashguns, tripods and more.

Just tell us what you have and we'll give you a competitive quote within one working day. If you're happy with it, we'll arrange courier collection free of charge. You can also part exchange your used gear for new equipment with us; we'll arrange free collection on a suitable day and throw in free delivery on the items you purchase!

### How Selling to Us Works

- Fill in our simple online form (or call us on our phone number below) listing any items you'd like to sell and their condition
- We'll get back to you with a competitive quote within one working day
- If you accept, we'll arrange free courier collection of your items on a suitable day
- Once we have checked the items, we'll confirm the quote by email and send you the money via bank transfer

**WE OFFER GREAT PART EXCHANGE DEALS**  
All part exchange orders come with free courier collection of your items as well as free delivery on the items you purchase!



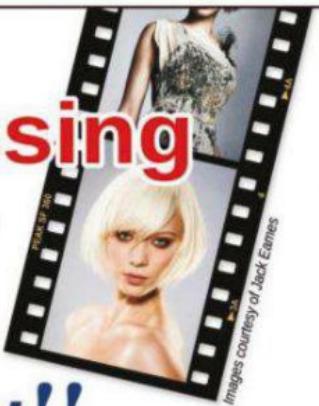


## Printing

# Film Processing

Highly skilled staff, state of the art equipment, same day turnaround, safe travel packaging, great prices!

You shoot film for a reason! Choose your processing lab for the same reason...



Images courtesy of Jack Evans

## Quality!!

By reputation Peak Imaging is the UK's No 1 Film Processing Laboratory

E6 / C41 / BW Same day return

Professional monitored process control. High quality sleeves / plastic mounts & boxes.

Film type/no of exp.	Sleeved	E6 Mounted
135/24 exp.	4.55	6.90
135/36 exp.	4.90	7.70
120 Roll Film	4.55	---
5 x 4 Sheet Film	3.00	---



### Film Processing Discounts

5 - 9 rolls : 5% off      10 - 24 rolls : 10% off      25+ rolls : 15% off

First Class Return Post and Packaging £3.50 per order (UK)  
£1.75 for a single film (cut into strips) - process only (UK),  
Overseas £7.50 per order.



[www.peak-imaging.com](http://www.peak-imaging.com)

All prices are in pounds sterling and include VAT

Credit / debit card only. Please ensure that films are packed in a strong padded envelope. Liability limited to value of unexposed material only, terms of special value must be insured. Full terms and conditions of business can be found in our price guide and on our website - [www.peak-imaging.com](http://www.peak-imaging.com)

Peak Imaging, FREEPOST RLSY-YZJX-SLXC, Sheffield S20 3PP  
[sales@peak-imaging.com](mailto:sales@peak-imaging.com) 0114 224 3207

AP32

## Wanted

## Peter Loy

COLLECTABLE CAMERA SPECIALISTS



### CAMERA COLLECTIONS WANTED

Telephone: +44 (0)20 8867 2751

Call us - we can come to you (UK & Europe)

[www.peterloy.com](http://www.peterloy.com)

### Specialist Repairers

#### Newton Ellis & Co CLASSIC CAMERA REPAIR SPECIALISTS

Tel: 0151 236 1391

Postal service available

Repairs to all photographic equipment cameras (classic, modern and digital) lenses, camcorders, binoculars, etc 29 Cheapside, Liverpool L2 2DY

[www.newtonellis.com](http://www.newtonellis.com)

### Black & White Processing

Professional B/W colour printing. Hand Processing all types of films from 35mm-5x4 Develop and Contacts £6.00 each 2 or more film £5.00 each

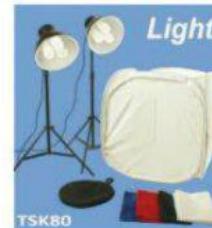
Develop, 5x7s @ £14 per roll

All printed on genuine b/w, colour papers. Phone for price list of all services: 01442 231993

Send cheque + £2

All work sent back recorded delivery Karl Howard, 16 Chalfont Close, Hemel Hempstead, Hertfordshire, HP2 7JR

### Light Tents



#### Light Tents, Tabletop Studios & Fluorescent Lighting

Fast Despatch  
01530 272229  
all prices plus p&p  
80cm Tabletop Studio Kit £229.90  
200cm Portrait Studio Cube £299.00  
Acrylic Riser Tables (Black+White) £19.95  
7 Bulb Lighting + Octagon Softbox £299.00 pair  
[www.stevesphotoshop.co.uk](http://www.stevesphotoshop.co.uk)

### Please mention



when replying to  
advertisements

### Camera Repairs

#### The classic camera

Camera+lens service / repair

Leica / Nikon / Hasselblad

Rolleiflex / And Other Makes

Rangefinder Cameras

6 Bit Conversion and

Sensor Cleaning

020 783 1077

[info@theclassiccamera.com](mailto:info@theclassiccamera.com)

### Holidays & Courses

# STUDY A FLEXIBLE INDUSTRY DEGREE AND PAY LESS!



The School of Creative Industries at Newcastle College are offering an opportunity for you to develop industry specific skills at degree level using two unique methods:

#### Distance Learning

Study at a time and pace that suits you under the guidance of specialist tutors and our online resources. These courses are much more cost effective than traditional degrees.

#### Recognise Me

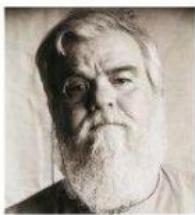
If you are already working in the industry this is the ideal route to make your work experience count towards discounts off your tuition fees. Find out how at [www.newcastlecollege.co.uk/recogniseme](http://www.newcastlecollege.co.uk/recogniseme).

#### What can I study?

We offer a range of industry relevant Foundation Degrees in subjects such as; Photography, Digital Media, Events Management, Music Production and Songwriting.

Apply online at [www.newcastlecollege.co.uk/ptdegrees](http://www.newcastlecollege.co.uk/ptdegrees)

APPLY  
ONLINE



# ROGER HICKS

**Perspiration is just as important as inspiration – if not more so – for the 'serious photographer'**

**GENIUS**, said Thomas Alva Edison, is 1% inspiration and 99% perspiration. In other words, most of us have all kinds of great ideas. It's bringing them to realisation that is the difficult bit.

Without question, I recognise this in myself. Could I but realise my ideas, I should already hold a Pulitzer prize for my photography and a Nobel prize for literature, along with countless lesser awards. Unfortunately, it's not merely a question of my not being quite as good as I think I could be. It's also a question of my not quite getting around to putting the vast majority of my brilliant ideas into a usable form; and, even when I do put them into usable form, of getting around to putting them in front of (for example) the Pulitzer and Nobel committees. In both respects, I am like the most other people.

Edison, of course, was talking about technological innovation. The history of the electric light bulb is a magnificent illustration of the truth of what he said. Today's tungsten-filament electric light bulbs – themselves possibly on the cusp of extinction in the face of fluorescents and LEDs –

are a far cry from Edison's original bulbs with their filaments of carbonised bamboo. Artists (including photographers) are probably held to less rigorous standards when it comes to innovation. There are even those, especially conceptual artists and technically unskilled architects, who can get away with 110% inspiration, leaving the perspiration to others. In other words, they can come up with truly brilliant ideas way beyond their ability to execute, and (in the case of the Sydney opera house) way beyond the ability of anyone to execute, at least on time and within budget. This might be called negative perspiration, or simple incompetence.

Let us, however, roll back our ambitions from opera houses to mere photography. Let's split it, for want of anything better, into idea and execution. Ideas are ten a penny. Execution is another matter. At the dawn of photography, it was extremely difficult. You had to compound your own chemicals, and coat your own sensitive materials: initially daguerreotype or salted paper, later wet plate. The perspiration preceded the inspiration, and then came in again afterwards. Not until The Liverpool Dry Plate Company started offering pre-sensitised dry plates in 1876 were photographers freed from

the need to prepare their own plates. By then both daguerreotypes and salted paper were a bit passé, but wet plates still had their adherents, and it wouldn't be until 1888 that the Kodak rollfilm camera appeared.

Once the Kodak was on the market, it was open to the amateur photographer to abdicate all but primary responsibility for his (or increasingly her) pictures. The photographer pushed the button: Kodak did the rest. But, for the next 100 years or more, the 'serious' photographer was not prepared to take quite so little responsibility. Increasingly, from the late 19th century through most of the 20th century, the split grew between 'happy snappers', with a Kodak or some later variety of point and shoot, and 'serious photographers' who processed their own negatives and prints.

Today, though, there are more and more who call themselves 'serious photographers' but eschew all processing. It is true that from the mid-1930s to the early 21st century, 'serious' photographers had the option of shooting slides

(transparencies), where image manipulation was infeasible, but 'real' photographers still, for the most part, swore by (and sometimes at) wet prints, whether monochrome or colour.

In the last decade or more, though, there have been increasing numbers of users of digital cameras who call themselves 'serious photographers' but take it as an article of faith that their camera should deliver a usable JPEG as soon as they press the button. Well, it's true that a JPEG should be slightly easier to expose than a transparency, but it's also true that very few people ever really mastered transparencies – and that in a newer, lazier generation, there are even fewer who master JPEGs straight out of the camera.

So here's a thought. Look at Edison's equation, and reflect that maybe it's a lot easier if after the 1% inspiration, pressing the button, the perspiration is spread across processing the film and printing it in a traditional darkroom, or even across Adobe Lightroom and your inkjet printer – and that maybe it's a lot more difficult (and stressful) if you have to compress all your inspiration and perspiration together into that tiny fraction of a second when you press the shutter release. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

## Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

**Telephone** 0203 148 4138 **Fax** 0203 148 8123

**Email** [amateurphotographer@iopcmedia.com](mailto:amateurphotographer@iopcmedia.com)

**Picture returns:** **Telephone** 0203 148 4121

**Email** [appicturedesk@iopcmedia.com](mailto:appicturedesk@iopcmedia.com)

## Subscriptions

**Email** [iprsubs@quadrantsubs.com](mailto:iprsubs@quadrantsubs.com)

**Telephone** 0844 848 0848 or +44 (0)330 3330 233 from overseas.

One year (51 issues) UK £145.55; Europe €259.99;

USA \$338.99; Rest of World £221.99.

## Test Reports

Contact OTC for copies of camera test reports published in AP.

**Telephone** 01707 273 773.

## Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516

**Email** [mark\\_rankine@iopcmedia.com](mailto:mark_rankine@iopcmedia.com)

**Classified telephone** 0203 148 2929. **Fax:** 0203 148 8158

**Display telephone** 0203 148 2516. **Fax:** 0203 148 8158

**Inserts call Innovator** on 0203 148 3710

## Editorial team

<b>Editor</b>	Damien Demolder
<b>Editor's PA</b>	Christine Lay
<b>Deputy/Features Editor</b>	Debbi Allen
<b>Technical Editor</b>	Richard Sibley
<b>Art Editor</b>	Mark Jacobs
<b>Production Editor</b>	Lesley Upton
<b>News Editor</b>	Chris Cheesman
<b>Deputy Art Editor</b>	Sarah Foster
<b>Deputy Production Editor</b>	Brendan Maguire
<b>Designer</b>	Antony Green
<b>Senior Sub Editor</b>	Oliver Cotton
<b>Features Writer</b>	Oliver Atwell
<b>Technical Writer</b>	Callum McInerney-Riley
<b>Photo-Science Consultant</b>	Professor Robert Newman
<b>Studio Manager</b>	Andrew Sydenham
<b>Picture Researcher</b>	Paula Benn

## Special thanks to **The moderators**

of the AP website Andrew Robertson, Chris Cool,

Fenris Oswin, lisadb, Nick Roberts, The Fat Controller

**Contributors** Chris Gatum, Jon Stapley

## Advertising team

<b>Advertising Director</b>	Mark Rankine	0203 148 2516
<b>Deputy Advertisement Manager</b>	Julia Spencer	0203 148 2508
<b>Senior Display Sales Exec</b>	Simon Gerard	0203 148 2510
<b>Display Sales Exec</b>	Natalie Williams	0203 148 2637
<b>Area Manager Midlands &amp; North</b>	Rob Selvey	01922 412 720
<b>Classified Sales Executive</b>	Tom Costa	0203 148 2929
<b>Display Ad Production</b>	John Jones	0203 148 2671
<b>Copy Chaser</b>	Kumu Vithlani	0203 148 2645

## Marketing and promotions

<b>Senior Marketing Manager</b>	Estelle Hicks-Bennett	0203 148 4321
<b>Online Manager</b>	Karen Sheard	0203 148 4943
<b>SPI Administrator</b>	Nadine Thomas	0203 148 4326

**Inserts Innovator** **Telephone** 0203 148 3710

**Repro Camden Town Typesetters Ltd** **Telephone** 0208 523 6700

**Printed in the UK by** Wyndham Group

**Distributed by Marketforce**, Blue Fin Building,

110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

## Publishing team

<b>Group Magazines Editor</b>	Garry Coward-Williams
<b>Publishing Director</b>	Alex Robb
<b>Managing Director</b>	Paul Williams
<b>Chairman and Chief Executive</b>	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer is a registered trademark of IPC Media (UK) Media 2013 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: [amateurphotographer@iopcmedia.com](mailto:amateurphotographer@iopcmedia.com) Website: [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) IPC switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0022-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £11.55 (UK), £259.99 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2013 US annual DEU subscription price is \$339.99, air freight and mailing in the USA by Worldwide Shipping Inc, 156-15, 140th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica, NY 11431, US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldwide Shipping Inc, 156-15, 140th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

# The latest NEW PRODUCTS & SPECIAL OFFERS

For even more new products and special offers, visit [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)

## Canon EOS 6D

### Body Only

Experience full-frame shooting in a tough compact body.

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.

Now only **£1,549.00\***



## FUJIFILM X-M1

Compact, lightweight digital camera with interchangeable lenses.

Capable of capturing DSLR quality results, its compact size, tiltable 3-inch LCD and lightweight body means it can travel with you everywhere, to capture the moments that matter.

From only **£599.00**



## Pentax K-50

### + 18-55mm DA L WR

The complete outdoor DSLR.

The Pentax K-50 boasts outstanding basic specifications that rival many upper-class models, including high-speed continuous shooting at approximately six images per second, super-high-sensitivity shooting at ISO 51200, and high-precision AF with accurate tracking of moving subjects.

Now in stock!!



## Tamron 18-270mm

### f/3.5-6.3 Di-II VC PZD

Small, lightweight, all-in-one zoom lens.

This lens, designed for APS-C format DSLRs, has reached an astonishing new level of compactness, performance, and speed with the addition of PZD (Piezo Drive), an innovative ultrasonic autofocus motor based on an advanced piezoelectric design.

Available in Canon, Nikon & Sony Alpha mounts

Our Price **£329.00**



Kit SRP £599.00

SRP £568.20

## Nikon D600

### Body Only

Take your photography to another level with the D600.

The 24.3-megapixel FX-format full-frame sensor delivers incredible detail and precise depth-of-field control, whilst the responsive autofocus system offers fast, accurate focusing.

Now only **£1,249.00\***



Body SRP £1,955.99  
Lens sold separately

SRP £580.80

## Sony DSC RX100

Big sensor and bright lens for better pictures in a pocket-sized body.

Sleekly crafted in aluminium for strength, lightness and luxurious looks, the RX100 inherits many advanced imaging features from Sony's range of A-mount and E-mount camera families.

AP price **£419.00\***



Kit SRP £1,299.00

## Samsung GALAXY NX

### + 18-55mm f/3.5-5.6 OIS

Share everything, from anywhere.

The Galaxy NX is a high-performance compact system camera and is the first interchangeable lens camera with 3G/4G LTE and Wi-Fi connectivity, allowing you to take professional photos and share them immediately in any situation.

Due July '13



See our first thoughts on this new camera from Samsung by visiting [blog.parkcameras.com](http://blog.parkcameras.com)

## TAMRON LENSES

SP 90mm f/2.8 Di MACRO VC	£499.00
60mm f/2 macro	£347.00
SP AF 17-50mm f/2.8 Di II	£279.00
SP AF 10-24mm f/3.5-4.5 Di-II	£369.00
AF 18-200mm f/3.5-6.3 Di	£159.00
AF 18-200mm f/3.5-6.3 (Sony E)	£469.00
AF 18-270mm f/3.5-6.3 Di-II VC PZD	£329.00
SP 24-70mm f/2.8 Di VC USD	£846.00
SP AF 28-75mm f/2.8 XR Di Macro	£359.00
28-300mm f/3.5-6.3 XR Di	£279.00
SP AF 17-50mm f/2.8 XR Di II VC	£349.00
28-300mm f/3.5-6.3 XR Di VC	£469.00
SP 70-200mm f/2.8 Di VC USD	£1,369.00
70-300mm f/4-5.6 Di LD Macro	£109.00

TAMRON  
Authorized Tamron Super Stockist



In stock at only **£162.00**



In stock at only **£59.99**



In stock at only **£128.00**

# PARKCameras

Tel: 01444 23 70 60 [www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)

York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT



Join, Follow, Tweet & Watch us on



All prices include VAT @ 20%. Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm.  
Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. All products are UK stock. E&OE. \* = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

The moment in which a passion becomes  
the love of your life.

**This is the moment we work for.**



## // FASCINATION

MADE BY ZEISS



### Touit 2.8/12 and Touit 1.8/32

Familiar but completely new. Now's the time to fall head over heels in love with your Sony NEX or Fujifilm X camera the second time around. Because, with our new Touit lenses, your camera will fascinate you time and time again – with pictures that go straight to the heart.

[www.zeiss.com/touitfascination](http://www.zeiss.com/touitfascination)



We make it visible.

#### Dealer:

**Bass and Bligh,**  
6 Beulah Street, Harrogate, North Yorkshire,  
Phone +44(0)1423 538138, [www.bassandbligh.com](http://www.bassandbligh.com)  
**Cambrian Photographic,**  
87-89 Abergate Road, Colwyn Bay, Wales,  
Phone +44(0)1492 532510, [www.cambrianphoto.co.uk](http://www.cambrianphoto.co.uk)  
**Camera World,**  
14 Wells Street, London,  
Phone +44(0)2076 365005, [www.cameralworld.co.uk](http://www.cameralworld.co.uk)  
**Camera Centre Cardiff Ltd.,**  
13-15 Morgan Arcade, Cardiff, South Wales,  
Phone +44(0)2920 394182, [www.cameralcentrefuk.com](http://www.cameralcentrefuk.com)  
**Clifton Cameras,**  
28 Parsonage Street, Dursley, Gloucestershire,  
Phone +44(0)1453 548128, [www.cliftoncameras.co.uk](http://www.cliftoncameras.co.uk)  
**Carmarthen Cameras,**  
1 Parcmaen Street, Carmarthen, Carmarthenshire,  
Phone +44(0)1267 222300, [www.carmarthencameras.co.uk](http://www.carmarthencameras.co.uk)

**Dale Photographic Ltd.,**  
60-92 The Balcony, The Merrion Centre, Leeds, West Yorkshire,  
Phone +44(0)1132 454256, [www.dalephotographic.co.uk](http://www.dalephotographic.co.uk)  
**Ffordes Photographic Ltd.,**  
The Kirk, Wester Balblair, By Beauly, Inverness-shire,  
Phone +44(0)1463 783850, [www.ffdries.com](http://www.ffdries.com)  
**Hire A Camera,**  
Unit 5, Wellbrook Farm, Berkely Road, Mayfield,  
Phone +44(0)1435 873028, [www.hireacamera.com](http://www.hireacamera.com)  
**London Camera Exchange,**  
15 The Square, Winchester,  
Phone +44(0)1962 866203, [www.lcegroup.co.uk](http://www.lcegroup.co.uk)  
**London Camera Exchange,**  
8 Tunsgate, Guilford,  
Phone +44(0)1483 504040, [www.lcegroup.co.uk](http://www.lcegroup.co.uk)  
**Richard Caplan Photographic,**  
25 Bury Street, London,  
Phone +44(0)2078 079990, [www.richardcaplan.co.uk](http://www.richardcaplan.co.uk)

**Richard Caplan Photographic,**  
25 Bury Street, London,  
Phone +44(0)2078 079990, [www.richardcaplan.co.uk](http://www.richardcaplan.co.uk)  
**The Classic Camera,**  
2 Pied Bull Yard, off Bury Place (near British Museum), London,  
Phone +44(0)2078 310777, [www.theclassiccamera.com](http://www.theclassiccamera.com)  
**Park Cameras Ltd.,**  
York Road, Victoria Business Park, Burgess Hill, West Sussex,  
Phone +44(0)1444 237070, [www.parkcameras.com](http://www.parkcameras.com)  
**Robert White Photographic Ltd.,**  
Unit 3-4 Alder Hills Industrial Estate, 16 Alder Hills, Poole, Dorset,  
Phone +44(0)1202 723046, [www.robertwhite.co.uk](http://www.robertwhite.co.uk)  
**Warehouse Express Showroom,**  
Unit B Frenbury Estate, Drayton High Road, Norwich,  
Phone +44(0)1603 486413, [www.warehouseexpress.com](http://www.warehouseexpress.com)  
**Conn's Cameras,**  
54 Clarendon Street, Dublin, Southern Ireland,  
Phone +353(0)16 777179, [www.connscameras.ie](http://www.connscameras.ie)